IN THIS ISSUE: PIANO PLEASURE .... By Frank R. Arnold

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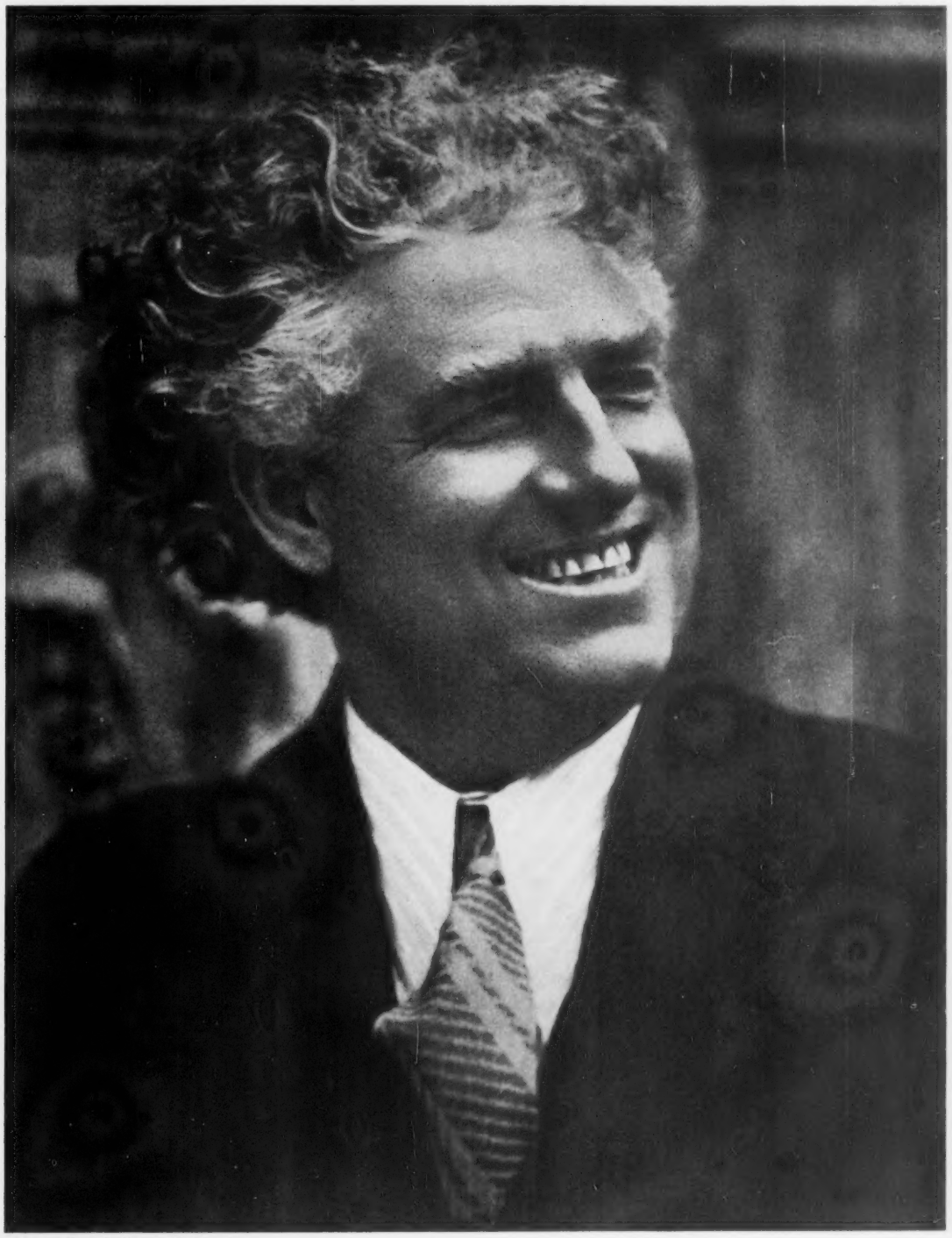

Photo by Gerardi, Verona, Italy

GIOVANNI MARTINELLI

Added the Roles of Vasco di Gama in L'Africana and Enzo in La Gioconda to His Repertoire During This, His Twenty-first Metropolitan Season

A UNIQUE ACKNOWLEDGMENT

of congratulatory messages was used by John Charles Thomas, American baritone, following his recent début with the Metropolitan Opera. An autographed photograph of the singer in his dressing-room following the performance, still in costume, reading the telegrams, conveyed a personal thanks.

VIOLA MITCHELL,

violinist, is playing in February, March, April and May, in England, Holland Belgium, France, Switzerland and Italy. (Photo by Alban, Paris.)

THEODORE WEBB,

American baritone, has been engaged to sing at the Ann Arbor (Mich.) Festival. (Apeda photo.)

MARIA NEMETH

sang the leading rôle in the world première of Hubay's opera, Anna Karenina (after Tolstoy) at the Budapest Imperial Opera on March 3. Mme. Nemeth has also been singing at the Vienna State Opera. (Photo by Angelo, Budapest.)

DELIA VALERI,

vocal teacher, known as the instructor of many opera, concert and church artists, has returned to New York to open a studio. The photograph was taken at Salsomaggiore, the health resort in Italy.

ELISABETH RETHBERG

at her home in Riverdale, N. Y. During the recent heavy snowfall, Mme. Rethberg had to use skis as a means of transportation to the nearest subway station. This was the only way she could reach New York for rehearsals at the Metropolitan Opera House.

NINO MARTINI,

tenor, as Edgardo in Lucia. He sang the rôle at the Metropolitan on March 3 for the third time in New York this season. (Photo by De Bellis.)

JOSEPH and ISIDOR ACHRON

looking over some of the scores which they will present at their sonata recital in New York in April. (Photo by Maurice Goldberg.)

ROSE BAMPTON,

contralto of the Metropolitan Opera, is one of the assisting artists for the annual Bach Festival at Bethlehem, Pa., which takes place on May 11 and 12. Miss Bampton was the contralto soloist at the Bach Festival in 1932 and at the performance of the Mass in B minor last May, sung under the direction of Bruce Carey in memory of the late Dr. J. Fred Wolle, founder and conductor of the Bach Choir.

J. J. VINCENT,

New York manager, recently returned from a trip to Europe where he negotiated for the coming to America next season of several new attractions.

DAN GRIDLEY,

tenor, will be a soloist for the third time at the annual Bach Festival in Bethlehem, Pa., on May 11 and 12.

(See Inside Back Cover for Additional News Pictures)

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Helen Retires, Native Opera, Premiered by Juilliard School

John Erskine and George Antheil Turn Out Intriguing Work—Libretto Ironic and Amusing, Music Tuneful and Frequently Jazzy—Excellent Performances by Students of Opera Department—Stoessel Conducts

By MARY L. STOLTZFUS

Helen Retires, the American opera for which John Erskine supplied the verbal and George Antheil the music line, was given its first performance anywhere on February 28 at the auditorium of the Juilliard School of Music, New York. The audience, an invited assembly, bristled with celebrities from every branch of the tonal art. The work aroused keen interest and had a cordial reception from its distinguished hearers.

As a whole, the production was impressive for the congruity of scene, score and story. The touch of cosmic irony was a dominant element in all three.

In his treatment of the plot, Dr. Erskine writes in familiar vein. This author is a chemist in personalities. Into his literary crucible he brings a mixture of minds and their ideals and philosophies. His interest lies in what psychological reactions will be set up, what the results will be when the acid of liberalism meets the bland substance of conservatism—when the mobile encounters the static. What emotions will be generated, what deeds ensue?

His libretto, Helen Retires, extends the amorous and intellectual vicissitudes of a former heroine of his, the same lady whose very modern literary effigy spoke her philosophy in no uncertain terms through Dr. Erskine's pen in his novel, The Private Life of Helen of Troy.

However, the Helen of Erskine's conceiving was not merely a conversationalist. She could hold her tongue to some purpose. When, at the fall of Troy, she was confronted by Menelaos, her wronged spouse, to whom she had been a source of humiliation and inconvenience for a matter of ten years, not a word did she utter. She let the w. s. gaze upon the face and form that had launched a thousand ships. It was he who did the talking. If memory serves, he said, "Come on, Helen, let's go home."

On the authority of all the legends, he did take her home, and in the hazes of tradition we see her abiding in her husband's house, spinning, weaving, entertaining his guests, and no doubt planning the menus with an eye to the comparatively few calories required in the sedentary life of a queen in a small country kingdom.

Further Adventures of Helen

In the new opera, Erskine takes her beyond this period. The first scene depicts some of the ceremonies of the funeral of Menelaos, a not very lugubrious occasion, and Helen expresses her feelings in a monologue. With her customary (Erskinian) frankness, she avows her purpose to seek Achilles in the Island of the Blest. She declares that it is not enough to have been loved by men. She herself must love before she dies.

In the face of priestly opposition and the counsels of the prudent, Helen carries out her plan and bears Achilles from the darkness of an entirely masculine world into the Elysian Fields of eternal romance. However, it devolves that the mightiest warrior of his day can hold her interest no more than his predecessors.

On realizing this, Helen sends him away. She prepares for death, feeling her life has come to a fit conclusion. Here, however, comes the strongest evidence of Helen's immortality—or perhaps of the immortality of hope. She becomes enamoured of a young fisherman, and therefore drawn again toward life, and the curtain falls on as ironic a situation as ever ended an opera.

The musical setting provided by Mr. Antheil, blending modernistic and jazz idioms, is of the requisite pungency. That it is effective and often tuneful cannot be denied, although the angularity of the vocal lines somewhat obscures the clarity of the words at times. There are frequent passages of lyricism, sometimes flavored with acrid harmonies. The instrumentation is treated with ingenuity, the unexpected being intriguingly prevalent, as when after an interlude of rich orchestration, solo passages are abruptly inserted. One of Helen's musical utterances is sung accompanied only by piano; one of her speeches is made to an obbligato of flute—startling but not unpleasing effects. (The characters lapse into speech at points well calculated for dramatic punctuation of the tonal line.)

A Capable Production

Albert Stoessel was the conductor, and under his incisive baton the orchestral, choral and solo elements of the work received polished and thoroughly balanced exposition. The part of Helen was taken by Marvel Biddle, a graceful and poised protagonist, who negotiated vocal difficulties unfalteringly and limned the character with skill and spirit. Julius Huehn, heroic in stature and virile of voice, was convincing as Achilles. Opportunities of plot and music, of course, favor these two, but praise is due the entire cast for a performance of professional excellence. The other characters on the opening night were Eteoneus (Gene Greenwell), Priest (Charles Haywood), First Servant (Robert Dunn), Second Servant (Floyd Worthington), First Guest (Allen Stewart), Second Guest (Eugene Ramey), Menelaos (Mordecai Bauman), Hector (Willard Young), Agamemnon (Allen Stewart), Patrokolos (Floyd Worthington), Paris (Roland Partridge), Ajax (Robert Geis), Old Fisherman (Gene Greenwell), and the Young Fisherman (Arthur Mahoney). This last part is for solo dancer.

The work was repeated on the evenings of March 1, 2 and 3, and, as is usual in the Juilliard productions, a second cast alternated with the first in most of the characters.

Tuneful Linda di Chamounix Restored by Metropolitan

Old Donizetti Opera Shines with Brilliant Singing of Cast Headed by Lily Pons and Richard Crooks—Serafin Conducts Colorful Performance

By RUSSELL M. KNERR

A coloratura holiday was decreed by the Metropolitan Opera Association with the restoration of Donizetti's florid opera, Linda di Chamounix, on the afternoon of March 1. The special performance, given for the benefit of the Free Milk Fund for Babies, Inc., attracted a packed house, with as many standees as could be accommodated. The applause was of unusual warmth for the principals, headed by Lily Pons as a charming exponent of the fragile heroine, and Richard Crooks as Charles, Vicomte de Sirval. The cast included also Gladys Swarthout as Pierotto; Elda Vettori, Maddalena; Giuseppe De Luca, Antonio; Ezio Pinza, the Prefect; Pompilio Malatesta, Marquis de Boisfleury, and Angelo Bada, the Intendant. Tullio Serafin, who conducted a dramatic and full-toned orchestral performance, had an ovation when he resumed his baton for the final act.

Donizetti's opera, the fifty-ninth composed by the prolific creator of stage music, has been associated with the exploits of a number of eminent sopranos. Composed to a melodramatic and today somewhat implausible libretto by Gaetano Rossi, the opera had its first production in Vienna, May 7, 1842, making it a candidate for near-centenarian honors. Paris heard Linda in the same year, and London in 1843, while the first New York production took place at Palmo's Theatre, January 4, 1847, with Clotilda Barili as the heroine. The opera was sung at the Academy of Music, March 9, 1861, with Clara Louise Kellogg, the American prima donna. An Italian company gave it a post-season performance at the Metropolitan Opera House on April 23, 1890, with Patti. Others associated with the rôle of Linda were di Murska, Emma Abbott, Gerster, Sembrich and Tetrazzini. New York last heard the work sung by the Chicago Civic Opera Company, with Galli-Curci in the title rôle, at the Lexington Theatre on February 4, 1919.

An Outmoded Plot

The story of the opera may be briefly summarized as follows for a generation that remembers very little of its earlier fame: Linda, youthful daughter of an aged couple, Antonio and Maddalena, peasants of the French Alps, loves a young painter, Charles (really the Viscount de Sirval), who is living incognito in Chamounix. The old Marquis, his father, holds a mortgage on the parental farm. In order to escape the latter's annoying attentions to Linda, the stern Prefect of the village warns Antonio to send his daughter to Paris with a group of the young people of Chamounix who are going to the capital to seek employment. In the second act, guileless Linda is living in a splendid apartment which Charles (now having revealed his true identity) has provided for her as his fiancée. His mother, the Marchioness, insists upon a more advantageous marriage, and he bids farewell to Linda without breaking the news to her. Antonio comes to Paris to beg aid for his fellow villagers and finding Linda living in luxury, denounces her as an abandoned woman. The innocent heroine becomes mad from grief, but is tenderly conducted back to her native village by the faithful Pierotto.

(*Continued on page 22*)

Ernest Bloch Acclaimed At First London Visit

Schelomo and Piano Quintet Best Items in Two-Concert Festival—England Turning to Mahler—Morini Makes Successful Come-back—Albert Coates Conducts Elijah as Pageant Opera—Operatic Rarities, English and Russian

By CÉSAR SAERCHINGER

London.—Ernest Bloch, the broader foundations of whose fame were laid in the United States no less than eighteen years ago, has just paid his first visit to England. It seems incredible that this international figure among present-day composers should have been a mere rumor in these isles, where Sibelius and Szymanowski, Bartok, Stravinsky and Prokofieff have become almost popular figures since the war. However, his compositions have made slow but sure headway here during the last decade so that the psychological moment for a personal appearance seemed to have arrived.

A small committee of private persons headed by Mrs. Israel Sieff, wife of a prominent London financier, invited the composer to conduct a concert of his orchestral works by the London Philharmonic Orchestra, and provided the necessary finance. At the same time an enterprising London concert agent, Wilfred Van Wyck, was found to organize a concert of Bloch's chamber works (including the Concerto grosso). The London Musical Club sponsored a musically illustrated lecture on Bloch, and a large and representative gathering was invited to a sumptuous Mayfair residence to meet the composer and his wife. Altogether a "Bloch festival" which ought to suffice to put the composer on the British musical map.

As all Bloch's compositions have been heard and judged in America it is not necessary to attempt an evaluation here.

It was interesting however to note three distinct "periods" in Bloch's creative career, of which the first (including Winter and Spring) is eclectic; the second, culminating in Israel, dramatic, vehemently Hebraic and personal; the third both neo-classical and epic-pictorial. Israel, unfortunately, was omitted this time, hence the consensus of opinion is that in Schelomo he reached the apex of his most vital middle period. In this work the solo part was most ably played by Maurice Eisenberg, of Paris. The Two Psalms, too (sung by Tatiana Makushina) found many admirers; Helvetia, on the other hand, while adjudged an imposing piece of scene painting was considered more

(*Continued on page 28*)

Bayreuth for Classics Planned in Dresden

State Opera Productions of Gluck Works Again to Be Given at Hellerau Festspielhaus in Coming Summer

By NANCY FLEETWOOD

Dresden.—The Dresden State Opera, as last year, is again arranging for a series of performances to be given at the Hellerau Festspielhaus during the coming summer. It will be remembered that this imposing theatre in its charming sylvan setting on the outskirts of Dresden, was the original enterprise of Jaques-Dalcroze, the famous inventor of Eurhythmics, and was formerly used for representations by his pupils.

Since the outbreak of the war in 1914 the theatre has been in disuse until the State Opera, realizing its possibilities decided to experiment with the production of Gluck's Iphigenia in Aulis there.

A first visit to Hellerau is somewhat disappointing, the architecture of the Festspielhaus is rather more reminiscent of a cheese dairy than a Festival Theatre; while the interior resembles an improvised concert hall. At the rise of the curtain however one immediately realizes that the delusion is misplaced, and comprehends the sensation which the Hellerau Festspielhaus has caused.

Novel Stage Equipment

One is not confronted with the usual stage but an immense concert platform separated from the auditorium by a well about two yards deep in which the orchestra is accommodated. The platform and auditorium form a rectangle, the length of which is about three times its width. The height is approximately the same as the width. The entire walls and ceilings are plain white, and taut white linen, stretched across the ceiling and around the walls of the platform, forms a tent-like screen for the electric lamps, whose thus shaded light gives not only an illusion but a realistic imitation of daylight. This scenic conviction is enhanced by the complete lack of wings and scenery, the entrances for the chorus, etc., being concealed by low columns to the extreme right and left of the platform, at the back of which a short flight of steps lead up to a Greek *propilæ* comprised of four Doric columns.

It is impossible to imagine a greater scenic effect than that produced by these simple means. As a matter of fact, this simplicity is the ideal setting for the two operas which have been "experimented": Alceste, and Iphigenia in Aulis.

The conductor, stage manager, orchestra, soloists and chorus are all members of the Dresden State Opera, whose traditional discipline regulates the high standard of its performances, the details of which are proof against the caprices of the most temperamental prima donna. Thus the Hellerau Festspielhaus furnishes the perfect instrument for interpreting the spiritual serenity, nobility of passion and austerity which are the artistic peculiarities of Gluck's music.

Excellent Acoustics

Exceptionally fine acoustics have been attained because two valuable properties—of which the one usually excludes the other—have been united: perfect clarity of each individual voice and instrument and delicately simultaneous gradation of voices and instruments. One fully appreciates why the directors of the Dresden State Opera, and particularly the stage manager, Dr. Alexander Schum, are so enthusiastic about their Festspielhaus and refer to it as the Bayreuth of Dresden.

There can be no doubt about the fact that the Hellerau Festspielhaus is the model Gluck theatre and if valid comparison can be made between Gluck and Wagner still more legitimate comparison may be made between Hellerau and Bayreuth.

There are undoubtedly tremendous possibilities for this unique theatre and it may be that in the future the Hellerau Festspielhaus will be regarded as the model theatre for works of the austerely classical type, just as today Bayreuth is looked up to as the model theatre for the Wagner musical dramas.

Moreover, this appears to be the ideal solution to the much discussed question of the Greek Theatre. One has in Hellerau the effect of the antique theatre with modern conveniences.

Chotzinoff Critic for Post

Samuel Chotzinoff, former music critic of the New York World, has replaced Charles Pike Sawyer in a similar post on the staff of the New York Evening Post.

PIANO PLEASURE

By FRANK R. ARNOLD

MY fifty-third birthday found me musically unprepared for old age. I knew my piano keyboard well enough to be able to pick out songs with one finger. But that year I resolved to add harmony to melody, to increase my musical pleasure tenfold by using ten fingers instead of one. I resolved to have a new passion, a new musical love affair; in short to get ready for old age by enlarging my musical capacity both as regards appreciation and production. I said to myself (wisely, as anyone will admit), "Now or never. An old age without music is as sad as an empty house. I can at least mess around in music with the same keen pleasure that Kenneth Grahame's Mole and Rat 'messed around in boats.'"

A Chicago doctor first revealed this possibility to me. She had come to our town to lecture on better babies, and during a conversation told me that every day she spent a half-hour or more with her piano.

"I never played a note before I was fifty-three," she explained. "It isn't too late then to learn enough for your own pleasure. You escape a lot of drudgery. I started with Brahms and Mozart. The most refreshing, healthful thing the mind can do is to sweeten itself every day with a little self-created music. It loosens all your complexes and makes you happy, no matter how much the world is going wrong. I have a farm and a piano for recreation, and I love the piano best."

I had already discovered the secret that even picking out a melody with one finger would make me happy, but I had never dreamed that I could play chords. The bass was an unknown country to me. The advice of my friend was that I could do something with the piano if I would stick to it, and that I should begin with anything I had heard which I liked and which kept echoing in my spirit. I started with the rolling chords of the accompaniment to Depuis le Jour, in which Charpentier's Louise pours out the joy of love and tenderness that comes to a girl when the right man enters her life. It was a happy though difficult choice. Happy because of its many connotations, for I never tired of it, no matter how much I drudged over it. This was because the opening passages with their close harmony were fairly easy even for stiff, untrained, middle-aged fingers. But the rolling chords were difficult. I would learn two or three a day and try them every time I came near the piano.

Learning to roll a chord is like working in a garden. You can always pull a weed in passing, no matter how busy you are about other things. And so, little by little, with five minutes' practice at odd moments, sometimes a half-hour, my unskilled fingers worked on those rolling chords. There is almost a whole page of them where Louise sings that her dream of happiness is not a dream but the most tangible of realities. I had fortunately been warned to learn the "top part" first and then the bass, and I know no more helpful rule for the fifty-year-old beginner.

Louise on the Farm

I had the spirit of those chords in my soul long before I tried to find them in the tips of my fingers, for they were indelibly connected with a happy afternoon in France when I called at the Chateau de Cabrieres of Madame Calvé at Aguessac in central France. Madame Calvé had received me with great cordiality and kind-heartedness, for her summer home is remote from towns and she was glad to see an American reporter. She had talked to me of her 600 sheep which contribute to the output of Roquefort cheese in France, for that was the real *raison d'être* for my call in those parts. She had shown me Massenet's manuscript of Sapho; she had taken me to walk over her "dry farm"; had tucked a bit of wild thyme in my pocket so that I might carry some of the perfume of her farm to America, and then, best of all, she asked a Kansas girl (who was training for grand opera with her that summer) to sing for me the joyous outburst from Louise. The girl, only sixteen, had the soul and voice of an artist and did the selection with such tenderness and beauty of voice that both Calvé and I wanted to throw our arms around her. Calvé did, saying, "Come and kiss your Mamita. The good God gave you a marvelous voice, but I have helped. You are my child."

I was calmer. My arms remained idle but my mind glowed with the joy that comes to us all when we hear a beautiful composition perfectly sung. That afternoon I fell in love with Calvé, the Kansas girl, and above all with Louise. That happy afternoon in Auvergne, even more than the Chicago doctor, impelled me to drudge over those rolling chords at odd moments all one winter in my early fifties. Milton, bedward bound, used to eat a few green olives every night and as Havelock Ellis says, "All Italy came to him with those olives." Similarly, as I worked away daily on my rolling chords from Louise, all France came to me with that tender, rippling, harp-string melody. Two of the greatest joys of life were mine, the technical study of a difficult medium and the emotion of recognition.

Louise led the way for me into a new world. As I worked out just which notes to hit, calling them by the old-fashioned do, re, me, fa, sol, la, si, do of my singing school childhood, as I stretched my fingers to octaves and tried to get acquainted with the runs required by the rolling chords, I was delectably happy. Only my nearest and dearest heard me do it and were kind enough to choke back comment, a difficult feat for them, for they mostly belonged to the rising, jazz-loving generation that knows no Louise; and, of course, my finger exercises (for that was all my playing amounted to) must have grated harshly on the souls of the musically elect. But my soul was happy and that was the essential.

With each rolling chord the cares of the day slipped away from me. As I studied my bit from Louise all women sang to me with her, for every married woman has felt her joy. They know that all they will remember of married life is what comes from the pleasures of close intimacy and not from social life, with its dinners, clubs and parties, for Louise is purely feminine psychology. From the Debussy-like harmony of the opening chords the music swells to tenderness, her joy at first like a lake flapping tiny waves against the shore, but just before the exultant outburst of the rolling chords there is a hesitation, a retarding of the melody, anticipating the voice which comes down on the third count while the piano is on the second. Then follows an interlude of animated joy, contented satisfaction, then a rapturous pæan of absolute bliss. Finally the impending tragedy of Nemesis is hinted at, for happiness never lasts and the delicious trembling of exulting memory may readily be transformed into sorrow.

It would have been very easy for me to make many comments as I played, not de Pachmann mutterings in public as to my virtuosity (as all who have heard this pianist will remember he uttered) but sallies in the well-known manner of the Polish virtuoso as to what my music meant to me and what I was struggling to express.

The Repertoire Widens

But I was not always in a Louise mood. One does not devote oneself to roses alone in one's garden. There is also the elusive perfume of violets as well as the riotous, passionate mood of poppies. At the same time that I was struggling with the Charpentier air I had lucid intervals when I tried to make headway with a Valse Lente by Delibes. A French friend had told me that the first piano selection every French child learned to play to his family was this excerpt from Coppelia. So it seemed as though I, on the threshold of a belated musical childhood, might do something with it. Besides it connoted Anna Pavlowa evenings and the red-letter night when I first "supped" on the stage of the Grand Opéra at Paris, when I wore Russian high boots, and a mujik blouse, in short when I, too, had lived in Arcadia.

As I worked on the Valse Lente, with its easy time and slow tempo none too easy or slow for my quinquagenarian fingers, I lived over again that first night on the stage of the Paris Opéra. I passed by the concierge, gave him my coupon, climbed the two flights of stairs, went into the long corridor-like dressing-room, adorned only by costumes hanging on the walls and smelling strongly of disinfectants, got into my Russian togs, had more than one pin and pat given me by the dresser, and then up another flight and onto a stage that seemed as big and busy as the Grand Central Station in New York. Then the rising curtain, the tiers of spectators, the groups of dancers, and the extra people in the background, all free, except in group moments, to talk aloud or wander whither they would, so large was the stage and so much at home was everyone on it. That was the beginning of many happy operatic evenings that took me far afield into Lohengrin or Faust and even a few years later led me into the French opera house at New Orleans, where I poured out heady Mississippi water in guise of champagne for La Traviata and became a dot in the background of the awful orgies that characterize the life of the woman "off the straight and narrow track," as the Italians call her.

I could not truthfully say with Æneas that I was a great part of all this but such operatic evenings helped develop the zeal that would direct my stiff fingers in musical moments thirty years later. The Valse Lente has no hard runs, no difficult chords (that is, the page I worked on didn't), but its grace notes and its tempo were hard to attain even with the mental image ever before me of Anna Pavlowa pirouetting down to the footlights and then retreating up stage. I did however, find every note and hit it in what I thought was fairly creditable style. And I had a good time doing it, a far better time than I should have had if I had spent the period relaxing with cards or magazines. The bit of Delibes made me want more of the same composer, and because I could create something for myself, I enjoyed all the more my friends' playing of the Sylvia ballet music, or their singing of Delibes' setting for Bon Jour, Suzon, a song whose words are so simply beautiful that Du Maurier said he had a sensuous joy in merely writing down the lovely lines.

Charms of Weber's Music

Equally packed with memories was my next work on von Weber's Invitation to the Dance. That took me back into the dim recesses of my high school years when I used to study my Shakespeare, looking up the obsolete words in the dictionary, learning by heart the Mark Anthony oration, and all the while listening with the back of my mind to my sister's struggles in the parlor (the parlor hadn't gone out then) with this selection from von Weber. It was not many months since my father had bought an "instrument" and the Invitation was a constant reminder that the family had arrived at the piano grade of social development, as much of a distinction for us all socially as it was a musical triumph for my sister to study a piece in five flats. I can hear her now proclaiming to family and friends that she had learned the Invitation to the Dance from start to finish and that it was unbelievably hard because of the five flats. I never realized how difficult until I tried my hand at it in my early fifties.

I never dreamed of mastering the whole selection as she had done, but I got most of the introduction, the *allegro* and the dreamy waltz movement. The *allegro vivace* was far too speedy for my mediæval fingers, but I had a genuine feeling of artistry as I tried to make it *dolce, brillante*, and at the same time *grazioso*, though my main efforts were directed to finding the notes. Here again I partook figuratively of Miltonian olives, but I got more than Italy out of my von Weber. I got youth and Shakespeare and family pride and also a feeling for the eighteenth century, its dainty grace and classic form which I had encountered before only in the pictures of Watteau, the gardens of Versailles, or the Don Giovanni of Mozart.

That feeling of the eighteenth century reminded me how, way back in 1896, both the Grand Opéra and the Opéra-Comique in Paris had put on Don Giovanni and all my student friends in the city used to spend hours arguing about the merits of the rival performances. In such discussions I took no part, but remained silent with the puzzled silence that many Americans have who get into the real Paris behind the Boulevards and the Bal Bullier. Now at least, because I have felt von Weber's magic spell, I could listen comprehendingly to their comments.

Another pearl added to my emotional von Weber rosary was the dancing of Nijinsky. Every time I come to the rocking, cradlelike, *"wiegend"* stage direction for playing, I can see Nijinsky come bounding onto the stage in the Romance of the Rose, adding grace and strength to immortal musical romance. I can see him catch up the sleeping, dreaming maiden with her souvenir rose and go lilting about the stage with her to the accompaniment of the von Weber waltz until the rose petals fall and the dream is ended.

Playing for Pleasure

The musical *cognoscenti* may indeed smile condescendingly at all this sentiment. They know that the fingers of fifty-year-old piano beginners are far too unmalleable for the technical requirements of Charpentier, Delibes and von Weber. They may, however, smile more sympathetically at the fourth composition I attempted that year. It was the piano setting of Massenet's Elegie and it should have been my first, both for sentiment and technic.

"Sad are my days and lonely" is the burden of the song but it contains an occasional ripple of joy that convinces you that the devil of old age is not so black as he is painted. A friend of mine says that the happy bit of joy in the major scale always makes him think of the old woman in Van Vechten's Firecrackers getting ready for the rite of Extreme Unction by putting on a touch of paint and powder to make herself more attractive for the visit of the priest. The ruling passion never dies and a coquette will hope for conquests to her last hour. That Elegie also is pervaded for me with the spirit of Maupassant's Une Vie. Life, according to him, is never so good or so bad as you think it is and so in the midst of the resigned sadness comes ever the note of possible cheer and inevitable change. Not such a bad philosophy especially when Massenet sings it to you and your own fingers seem to create life and body for it.

The number is also fairly easy technically, even for a middle age that is infantile musically. Once you have heard it played, the time sings in your head, the tempo is slow and at no time do the notes of the bass and treble clefs come together. It is in one sharp with two-four time and the slurs and ties are easily understood, if not mastered, while the place at the end where you cross your left hand over your right gives an amateur who can do it as much pleasure as though he were Paderewski playing Chopin's "impossible" Impromptu in A flat.

Feeding the Soul

These four selections, studied only in part and learned piecemeal, stand for one year's achievement in my middle-aged progress beyond the one-finger method of piano playing. A poor thing, surely, but "mine own." Those who start piano playing late in life are like golf players who begin after forty. The game can never be mastered, but it can be loved, flirted with, and adored. You come to plateaus of monotony, valleys of despair, but though you have small talent and less genius, your soul cries out for music and you must feed it.

The daily hour or half-hour at the piano gives you a serene happiness that even a grandchild could not cause to spring up within your breast. You may have the slowest left hand between the Arctic and Antarctic circles and never play for anyone's pleasure but your own, but all the same your love of music and your appreciation of it grow immeasurably with each month's study. When you hear that Percy Grainger is a product of Grieg and MacDowell you have an inkling why. When a friend plays you an early Grieg sonata and tells you to pick out the Christian and pagan elements in it, you almost think you can do so. When a young man tells you his beloved plays Massenet's Elegie so unsympathetically that he fears his doll is stuffed with sawdust, again you understand.

You begin to get a critical attitude toward concert programs and you enjoy them more and more. When a Frenchman tells you he would rather hear Carmen for the twentieth time than any new opera for the first time, you realize as never before how much pleasure the emotion of recognition can give in music. In short, you have acquired a new and permanent source of pleasure that age cannot wither nor custom stale. You may lose your childhood faith in revealed religion but music will give you a needful form of emotional ecstasy. Your soul may vibrate far more in old age to the second Liebestraum than to Onward, Christian Soldiers.

Joy of Self-performance

Balzac says that anyone who does not play cards is preparing a wretched old age for himself, but I hold rather with James Gibbons Huneker, who maintained that anyone who cannot play the piano or some musical instrument is lacking one of the main props of senescence. A man must play, himself, in order to keep up the illusion that he is capable of creative growth. The body wears out and finds tennis too strenuous. Our eyes are far more willing to look at mountains than our bodies to climb them. The mind, however, demands absorbing mental distractions. Old age uses its mind more than its body. Its only refuge is philosophy, grandchildren, and the development of the acceptance that comes with the years. The piano will then become for many a harmonious reconciler to the slings and arrows of advancing time.

(*Continued on page 27*)

IN NEXT WEEK'S ISSUE

THE PHILOSOPHY OF CHINESE MUSIC

By JOSEPHINE E. BUDD

Los Angeles Orchestra and Bowl Managements to Merge

Administrative Unification Planned for Philharmonic and Summer Series—Klemperer Conducts Classics and Stravinsky Suite —New Opera Company Opens

LOS ANGELES.—Administrative unification of the winter and summer symphony series has been agreed upon by a civic group representing the Los Angeles Philharmonic Orchestra and the Hollywood Bowl Association, which has engaged the services of the former for the past thirteen years during July and August. No official announcement has been made as yet, but the Musical Courier correspondent obtained verification of such a merger (long urged in this column on the grounds of economy and efficiency) when speaking to Guerney E. Newlin, head of the winter concert finance committee.

This combination does not imply that the Philharmonic Orchestra group is taking over the Bowl. Under the Hollywood Bowl charter this would not be legally possible. But an arrangement has been effected whereby the "Symphonies Under the Stars" concerts will be managed from the Philharmonic Orchestra office. That leaves the Bowl Association free to produce other events, or to lease the out-door theatre for events not competing actually with the summer symphony series.

News of this merger is the more gratifying because it is the first definite indication of tangible progress being made toward the refinancing of the Philharmonic Orchestra. W. A. Clark, Jr., is withdrawing as sole guarantor at the end of this month, having founded the orchestra fifteen years ago and met the deficit during that period single-handed.

NOTABLE SYMPHONIC PROGRAMS

Whatever artistic impetus is required to keep public interest at a high level, Otto Klemperer and his ensemble supply it amply. Within a week three notably strong programs were presented before large and warmly appreciative audiences. The second event of the all-Beethoven cycle brought a novelty, at least locally speaking, the King Stephan Overture, followed by the Prometheus ballet and the Eroica Symphony.

Sunday afternoon the rarely heard D major Beethoven symphony was repeated, proving the German conductor again a profound interpreter of this master. The Brahms Academic overture had festive spirit indeed, and excerpts from the third act of Die Meistersinger were steeped in the moods of that act in which pensiveness and rejoicing are blended. Clemence Gifford, Los Angeles contralto, was cordially received as soloist, singing the Verdi aria, O Don Fatale, and two Wagner songs, In the Greenhouse and Dreams.

For the tenth pair of symphony concerts Klemperer provided a brilliantly played program. He began with the Jupiter Symphony of Mozart, creating a striking contrast with the Stravinsky suite of eight little pieces, the latter causing much amusement by the Russian composer's evident punning at modernism and polytonality. A return to classicism was achieved via the third Brahms symphony, the concert turning modern again in the Spanish Rhapsody of Ravel. It demonstrated completely the versatility of leader and musicians.

OPERA COMPANY IN BOW

That same evening the El Dorado Opera Company made its début with Carmen, sung in English, Ulderico Marcelli functioning with his usual foresight and knowledge pertaining to lyric drama, as stage director and also in the orchestra pit. He had trained an alert chorus. Henry Thompson (José) Eusebio Concialdi (Escamillo) Myrtle Aber (Carmen), Lina Gastoni (Micaela) headed the cast of resident artists, evidencing that vocally home-made opera is well feasible here. Marcelli made some drastic, if musically well arranged cuts, reducing playing time to two hours. If plaudits may be taken as an omen, then the new organization should be well launched.

Thilo Becker, pianist, Otie Chew Becker, Philip Kahgan, viola, and Axel Simonsen, cellist, gave another of their singular chamber music programs, in which width of repertoire seems to stimulate their interpretative and technical efforts to performances which stand out in local ensemble annals.

A short but impressively written choral work, Oh, Ye Joyful, from the well-equipped pen of Frank H. Colby, was given first hearing through the First Baptist Church Choir under Alexander Stewart.

Mrs. Cecil Bartlett Frankel was honored at the celebrity luncheon of the Jonathan Club, when Dr. Carl Omeron, tenor, introduced two of her manuscript songs, The Martyr and We Met Upon the Sand, based on poems of Anne Harley.

GRIEG'S OLAF STAGED

The Nordic Symphonic Guild, sponsored by the Nordic Civic League, offered a stage presentation of Grieg's operatic fragment, Olaf Trygvason, in which Clemence Gifford sang the contralto lead with winning effect; Arthur Clausen conducting. A miscellaneous program preceded the opera. Dr. Carl Omeron sang a group of Scandinavian songs. Of particular interest also were the violin transcriptions of Finnish folk music, arranged and played in strongly appealing manner by Ernest Paanen, violinist and composer, a friend of Sibelius and formerly a prominent member of the Cleveland Orchestra.

John Smallman added to his laurels as a pioneer choral conductor when performing Pierné's oratorio, The Children's Crusade, at the First Congregational Church, a chorus of 200 school children participating.

Young music-lovers came into their own during the third young people's concert of the Los Angeles Philharmonic Orchestra.

Pasadena enjoyed two outstanding and well attended musical events this week, a cello recital by Gregor Piatigorsky and a program by the Pasadena Civic Symphony. Harold Porter Smyth of that city, winner of the soloist competition, excelled in the Schumann piano concerto, Reginald Bland directing.

B. D. U.

Erskine and Antheil Receive David Bispham Medal

On behalf of the American Opera Society of Chicago, Albert Stoessel presented the David Bispham Medal to John Erskine and George Antheil, author and composer of the opera Helen Retires, which received its world première on February 28 by the opera school of the Juilliard School of Music.

Accompanying the medals was a certificate reading: "The American Opera Society of Chicago takes great pleasure in awarding the David Bispham Memorial Medal to John Erskine and George Antheil for the splendid American grand opera Helen Retires, and the members of this society wish the continued success of such a fine work for the great cause of American musical art."

The Bispham Medal award committee comprises Eleanor Everest Freer, chairman; Le-Roy Wetzel, Alexander MacFadyen, William Lester, Willard Rhodes and Frank Waller.

Parsifal to Have Two Metropolitan Performances

Departing from custom, the Metropolitan Opera Association will present two performances of Wagner's Parsifal this season, instead of the usual lone presentation on Good Friday. The regular pre-Easter production takes place this year on March 30, and the additional one is expected to be scheduled for some time the following week, probably one of the subscription series.

Obliterating the Boundaries Set Between Professional and Amateur

Harold Bauer Sees Actual Participation in Music Making as Essential for All-round Culture

Harold Bauer is a staunch exponent of the idea that a false discrimination has heretofore been made between the amateur and the professional in music, and he urges a *rapprochement* for the good of each. Another article of his faith concerns the function of the teacher of music, who, he believes, should not merely repeat a body of doctrine but should enrich it with findings from his own experience.

An interviewer who recently called upon Mr. Bauer found the eminent pianist genially ready to expound his philosophy and credo of musical art.

"A teacher can do no more than pass on to his students the fruit of his own experience. That experience," he continued, "has been gained through following the precepts of instructors or through assimilating impressions independently formed—and generally through both. In my own case, if you will permit me to make a personal reference"—he smiled—"having been under the influence of no single teacher, I possess no inheritance of artistic principles to transmit on the faith of what I have been told to do in the past. Throughout my life, my chief aim has been to help people to love and understand music."

Though Mr. Bauer stated his aims modestly, it seemed to the interviewer that loving and understanding music were in themselves not small objectives. "Do you think that one may gain a genuine understanding of music without being a performer in some capacity?" the pianist was asked.

"No," he replied. "I believe that ability to perform music is inseparable from complete comprehension and appreciation of it. General artistic culture requires general participation in artistic activities. A community cannot be considered musical if it is divided between a few performing musicians and a number of people who are merely entertained by musical performance.

AMATEURS VS. PROFESSIONALS

"Love of music and admiration for brilliant performance are two different things. Occasionally they are associated, but it is a mistake to assume that they cannot exist independently of one another.

"I have frequently met with amateurs of very modest technical means who, nevertheless, are more capable of rendering the musical sense of a composition than many highly successful public performers.

"As a matter of fact," Mr. Bauer said, "I deplore the existence of an artificial barrier which has been set up between amateurs and professionals. The truth is that each can learn something from the other. Music is not to be regarded solely in the light of a personal accomplishment, but rather as a human activity which must be shared with others in order to achieve its purpose.

"The greatest, the most vital impression we can receive from art in any form is when we say to ourselves, 'This is what I have always felt and thought, and now I know how it can be expressed'."

TRUE FUNCTION OF THE MUSICIAN

"Then you believe," Mr. Bauer was asked, "that a musician should seek to submerge himself in a work rather than to use it as a means for personal exhibition?"

"Exactly. The function of a musician is not to dazzle an audience by a display of skill, neither is it primarily to flatter the ear by pleasing sounds. It is to reveal to his fellow creatures a manner of expressing ideas and emotions which have been struggling within them for an outlet.

(*Photo by Rembrandt Studio.*)

HAROLD BAUER

"Recognition of this essential function seems to me to constitute a common ground where specialist and amateur may meet on equal terms, to the advantage of both. I have never found it possible to study and progress on any other basis. Therefore, as I can only attempt to teach from the resources of personal experience, my classes are conducted along these lines."

"Are both professionals and amateur musicians admitted to these classes?" he was asked.

"To these classes," said Mr. Bauer, "I invite not alone pianists who aspire to a public career but amateurs, teachers, performers on other instruments and singers as well, with a view to developing the artistic sensibility of all by music-making in its broader aspects and by stimulating the faculties of observation, comparison and discrimination through mutual exchange of ideas. I hope in this way to keep my students in close contact with the expressive essence of music from first to last.

"Perfection of detail is a praiseworthy objective, but if it is to be regarded as the foundation of the mansion of art, then I can only say that I prefer to build from the roof downwards. I dislike the phrase: 'Technic is a means to an end,' because it seems to imply that there can be no art without mechnical training. Fineness of polish is an end in itself, not the means toward an end, and as a rule it is applied last of all."

R. K.

Menuhin Presents Three Concerti in Capital

Vienna Choir Boys Conclude Sunday Concert Series — Guiomar Novaes Acclaimed Soloist with Local Ensemble — Lotte Lehmann Sings

WASHINGTON, D. C.—Once in a decade does one have the opportunity of hearing a three-master concerto concert as it can only be played by a prodigy such as Yehudi Menuhin. February 13 brought a gala event of the season. Constitution Hall was packed and hundreds were turned away. The Philadelphia Orchestra, conducted by Issay Dobrowen, served as the accompaniment to Menuhin's exquisite interpretation of the Bach concerto in E major, Lalo's Symphonie Espagnole, op. 21 and his Beethoven concerto. Never before has there been a demonstration expressed in constant applause and cries of "bravos" among conservative Washingtonians.

On February 18, before a capacity gathering at Constitution Hall, the Wiener Saengerknaben appeared in concert. Their singing of religious and secular numbers, expressed with voices of limited range, was marked by precision and finesse, indicating rigid and thorough training. The musical director is Hans V. Urbanek.

With the entire ensemble in costume, a brilliant performance of Wedding by Lanternlight, a comic opera by Jean Jacques Offenbach, was offered as part of the program.

This was the final concert in the Sunday series, which included appearances of Tibbett, Heifetz, the Don Cossack Chorus, Iturbi and Jeritza, successfully given under the direction of Mrs. Dorothy Hodgkin Dorsey.

NOVAES PLAYS WITH ORCHESTRA

Truly an artist of supreme standing, may be said of Guiomar Novaes who, with the National Symphony Orchestra (Hans Kindler, conductor) on February 21 before a large audience at Constitution Hall, executed with such superb interpretation as to convey added coloring, the Schumann concerto in A minor, particularly the *allegro affettuoso*.

A suite of sixteenth century Dutch tunes, orchestrated by Hans Kindler, was the opening number. The suite consists of three melodies, In Times of Stress, Chorale: Our Sorrows, and See How Strong This Struggling Nation. Following the piano concerto, was the scherzo from the music to Midsummer Night's Dream (Mendelssohn), closing with the Fire Bird Suite (Stravinsky), to which Kindler gave an excellent reading.

On March 1 the twenty-second symphony concert was offered by Kindler and the National Symphony Orchestra. Sibelius' The Swan of Tuonela proved the highlight of the concert. Included also were a Bach sarabande and gavotte, Brahms' symphony No. 2 in D major and overture to the Flying Dutchman (Wagner).

On February 27, before a numerous attendance at Constitution Hall, Lotte Lehmann, Lieder soprano, offered an interesting program of great variance, thus affording an opportunity to hear a well balanced voice of wide range. In response to constant applause she sang several encores. G. S.

Cornelius N. Bliss Announces Campaign for Metropolitan Opera

Cornelius N. Bliss, chairman of the executive committee of the Metropolitant Opera Association, has made public the necessity of raising a guaranty fund in order to continue the organization for another season. The announcement was not an official opening of a campaign for funds, but was made necessary because of a general belief that the opera would go on next year without public aid. Mr. Bliss' statement said:

"The intimation that opera at the Metropolitan Opera House is assured for next year is not warranted. The fact is that at the end of the present season the guaranty fund of $300,000 pledged last winter will have been practically exhausted. To assure another season at the Metropolitan a further guaranty fund will be required. In order to secure that fund, Miss Lucrezia Bori has again very kindly consented to head a committee:

"The other members of the committee who will assist her are:

"From the Metropolitan Opera Company: Edward Johnson, Lawrence Tibbett.

"From the Metropolitan Opera and Real Estate Company board: Cornelius N. Bliss, Robert S. Brewster, R. Fulton Cutting, Myron C. Taylor.

"From the Metropolitan Opera Association board: Mrs. August Belmont, Paul D. Cravath, Charles Hayden, Otto H. Kahn, Ivy L. Lee, Frederic Potts Moore, David Sarnoff, Henry Rogers Winthrop and in addition John Erskine, Theodore Hetzler, Mme. Marcella Sembrich, Adrian Van Sinderen.

"The question, accordingly, as to whether opera can be given next winter will depend wholly upon the response to the appeal of Miss Bori and her committee."

People's Symphony Orchestra Attains High Mark in Boston

Eighth Concert of Organization Given Under Fabien Sevitzky—Arthur Fiedler Leads Morning Varieties—Programs at Schools

BOSTON.—The People's Symphony Orchestra, led by Fabien Sevitzky, gave its eighth concert of the season at Jordan Hall on February 25, when it played the most pretentious program in its history, so far as the writer recalls, and passed through the test with colors flying high.

In order to understand the nature of Mr. Sevitzky's accomplishment during his short few months, it is necessary to realize that the People's Symphony Orchestra was organized some thirteen or fourteen years ago from a group of union musicians, most of them employed in theatres or odd jobs, and that from the beginning rehearsals were never plentiful nor well attended. Among the various aims intended by its organization was the opportunity for musicians to play symphonic music, otherwise denied them; and offering the public an opportunity to hear such music, presentably if not brilliantly performed, at a more or less nominal scale of prices for admission.

Through various conductorships the orchestra has fared variously, with varying degree of rehearsal. If Mr. Sevitzky has been more fortunate than his predecessors in the number of rehearsals at his disposal, that fact must be laid to his credit, since he has apparently been the first conductor in the history of the orchestra able to inspire his men, and with the will and authority to enforce his desires and commands. Without such a regime, as everyone familiar with symphonic music realizes, such a program as the most recent one would have been unthinkable, since it contained the Brahms C minor symphony, the concertino for piano and orchestra by Frederick S. Converse, and the second suite from Ravel's Daphnis and Chloe.

CONVERSE CONCERTINO HEARD

Your correspondent was prepared for a sensitive, musical, and well-proportioned presentation of the Brahms symphony, since he has been acquainted by past experience with these attributes of Sevitzky's art. But with the best will in the world one approached the performance of the Ravel music with skepticism, for the best of conductors must have material—in the shape of musicians—with which to work. The skepticism was misplaced, as the performance brought out; evidently Sevitzky has created his own material, for no sooner had the characteristic sonority of Ravel been sounded in the resonant auditorium than the listener recognized that Sevitzky had accomplished the apparently impossible. Here was the Ravel kaleidoscope faithfully mirrored by Sevitzky and his refashioned orchestra.

It remains to be reported that the Converse concertino, a lively, engaging, well-made and admirably orchestrated piece, was given a brilliant performance by the soloist, Lucille Monaghan, and the orchestra under Sevitzky. Warm applause and cheers from the audience greeted the performers for their efforts during the concert, and for the composer, Mr. Converse, who was present.

FIEDLER LEADS MORNING VARIETIES

Arthur Fiedler led the third of his highly successful series of Morning Varieties at Symphony Hall on February 24. Here is a program presented primarily for its entertainment value to an audience made up mostly of children. Perhaps because of the fact that the educational note has not been sounded at all, however, the educational value has been praised by adults attending these concerts and variety shows.

At this last performance an audience that again crowded the hall applauded the program, which was unusually varied and justified its title. Mr. Fiedler led an orchestra of Boston Symphony players in compositions by Wagner, Sibelius, Tschaikowsky, and a medley of marches from the Days of George Washington. Hans Wiener and Kay Pope presented a danced skit, Street Dancers, to the music of Krenek's Jonny spielt auf. Lawrence White played a brace of solos on the marimba. The *piece de resistance* was a condensed version of Reginald de Koven's Robin Hood, with a group of solo singers and chorus from the Boston Light Opera Company. The program was humorously completed with a Walt Disney silly symphony.

Apropos of the Robin Hood music, it is interesting to note that Mr. Fiedler will present the entire opera with the same company in two performances at Jordan Hall on March 20 and 21.

STUDENTS' RECITAL AT MALKIN CONSERVATORY

An unusually enjoyable and interesting concert was given by advanced students of the Malkin Conservatory of Music at the Women's Republican Club on March 2. The program was shared by Esther Stein, pianist; Anna Biagi, soprano; Dan Farnsworth, cellist, and Aaron Cohen, violinist. These young men and women (Miss Stein and Mr. Cohen are still in their middle 'teens) performed more like mature artists than students. There was a gratfying freedom from technical limitations (which so often prove the bane of student recitals); instead, the performers concentrated on musical problems, exhibiting surprising maturity. Miss Stein displayed uncommon mastery of sonority in the Chromatic Fantasy and Fugue of Bach and the clearest of passage-work in four Chopin studies; Miss Biagi sang in full voice and with musical feeling songs of Pergolese and Hahn and an aria of Puccini; Mr. Farnsworth played two movements of the Lalo concerto and a group of shorter pieces with agile fingers, a flexible bow-arm, and apt phrasing; while young Mr. Cohen's rare talent was immediately apparent in a movement from the Beethoven concerto and two movements from a Bach unaccompanied sonata. An enthusiastic audience was obviously impressed.

LONGY SCHOOL FACULTY PROGRAM

At a faculty concert of the Longy School of Music, given at Radcliffe College on February 26, Rulon Robison, tenor, sang Lieder of Schumann and Brahms, and Anita Shure, violinist, and Leonard Shure, pianist, played the Beethoven G major and the Brahms D minor sonatas. Edwin Biltcliffe accompanied Mr. Robison. A good-sized audience braved the weather to enjoy the proceedings.

CONCERT OF ORGAN AND PIANO MUSIC

Music for two pianos and for piano and organ made up an unusual program given in Jordan Hall under the auspices of the New England Conservatory of Music on February 28, when William Cook, pianist, and Harold Schwab, pianist and organist, played compositions of Converse, Saint-Saëns, Chopin, Moussorgsky, Arensky, Clokey, and Demarest.

NEW DEPARTMENT AT UNIVERSITY

A new department of Sacred Music is announced for Boston University, with initial instruction to begin at the opening of the college year in September. Professor H. Augustine Smith will be the head of the new department which will be a unit in the college of music of Boston University.

BOSTON ARTISTS AT COLBY

Two recent concerts at Colby Junior College in New London, New Hampshire, were given by Boston artists. On February 18 the Boston Chamber Trio, made up of Jacobus Langendoen, cellist; Elford Caughey, harpist, and Nicolas Slonimsky, pianist, gave a varied program. On February 20 Howard Goding and Jesus Maria Sanroma played music for two pianos. M. S.

Hans Kindler Ending Season with National Ensemble of Washington

Plans Formulated for Next Year's Events—Subscription Members Number 1,000

WASHINGTON, D. C.—Hans Kindler, conductor of the National Symphony Orchestra here, is ending another season at the head of this organization. The orchestra has given twenty concerts in Washington during 1933-34, with four remaining to be presented as well as a number of appearances in other cities. In the three years of its existence in the national capital, the orchestra has assumed first prominence in the music life there.

Among the soloists who have appeared this season are Edward Johnson, Rose Bampton, Ernest Hutcheson, John Charles Thomas, John Powell, Frank Gittelson, Gloria Perkins, Albert Spalding, Guiomar Novaes and Ossip Gabrilowitsch. Of this list, all but the two last named are American born, and Gabrilowitsch is an American citizen. American compositions, too, are featured, the program of January 28 containing four, three of which were played for the first time. These were Templeton Strong's Chorale Variations; Montana Sketches by Edward Potter; Impressions of the Bowery by La Salle Spier; also the John Powell Rhapsodie Negre.

Tomorrow (March 11), Sophie Braslau (another American), sings under Kindler's baton, and the remaining concerts of the season—all purely orchestral—fall on March 15 and 25 and April 5.

The children's concerts given by Dr. Kindler and his men fall into two groups of four concerts, one for students, the other for even younger music-lovers. Capacity audiences are reported for these events, and at several of the programs promising local talent among the city's juvenile population have been presented.

The orchestra's personnel has been increased this season. The cello and horn sections have been improved, and a harpist, Sylvia Meyer, has been added.

CAMPAIGN FOR FUNDS LAUNCHED

Next year's plans are already in process of formation. The campaign for funds, which began on February 11, is based on the economical budget of $90,000 for a season of twenty-four concerts, the men being paid for each rehearsal and concert, in continuation of the current arrangement with the local union. There are now more than 1,000 members of the National Symphony Orchestra Association, and the subscription fund drive aims at increasing their number to 2,000. Membership carries with it the privilege of a vote in the orchestra's affairs. Also, twelve per cent. of all subscriptions to the fund will be applied, if the donor wishes, to the purchase of season tickets for the 1934-35 concerts. Leland Harrison is president, Corcoran Thom, vice-president, and Walter Bruce Howe, secretary of the organization. C. C. Cappel is the manager. R. P.

(Photo by Harris & Ewing.)

DR. HANS KINDLER

Three Skilton Orchestral Works Performed

Charles Sanford Skilton, of the University of Kansas, has had three presentations of his orchestral works since Christmas. On December 29 at the annual meeting of the Music Teachers' National Association in Lincoln, Neb., Philip Abbas played his American Indian Fantasie for cello and orchestra with the Lincoln Symphony Orchestra, Dr. Howard Hanson conducting. This was Mr. Abbas' third performance of the work with orchestra.

The Two Indian Dances were performed by the Minneapolis and Cleveland orchestras at children's concerts during January.

On February 13 the composer conducted the four numbers of his Suite Primeval with the Kansas City Philharmonic Orchestra, Convention Hall at Kansas City, at the invitation of the director, Karl Krueger. Brown Schoenheit, flutist, and Philip Abbas, cellist, played soli in the different numbers. This was the twelfth symphony orchestra to present this work, and approximately its twentieth performance.

A new overture is now in preparation by a leading symphony orchestra and three choral societies are planning to present Skilton choral works this season and next.

Madrigals and Harpsichord Music on Program of Vecchi Singers

The Vecchi Singers, a unit of the Dessoff Choirs of New York, under the direction of Margarete Dessoff, will give their second concert of the season at the French Institute, New York, on March 16. The vocal ensemble is to be assisted by Ralph Leonard Kirkpatrick at the harpsichord; Bessie Simon, violin; William Hymanson, violin and viola, and Anne Webber, cello.

The program comprises five English madrigals by Walter Porter, six Italian madrigals of Claudio Monteverdi, and three French madrigals of Clement Jannequin. Two groups of harpsichord music include numbers by John Bull, Michelangelo Rossi and Domenico Scarlatti.

San Francisco Hears Sinfonietta

Rare Works Presented in Program of Local Ensemble—Horowitz Attracts Throng

SAN FRANCISCO, CAL.—When Giulio Minetti's Sinfonietta Orchestra gave its initial concert of the season, this writer expressed in these columns her regret over the fact that the event had not attracted a larger audience. That was several months ago. In the interim reports of the fine achievements of this organization travelled fast, with the result that the Community Playhouse was packed to capacity when the Sinfonietta Orchestra played the third and final concert in its series. And that is the way it should always be since these concerts are worthy of the serious attention of every fastidious music-lover, particularly those devoted to chamber music, and are a decided asset to the cultural and artistic life of San Francisco.

There are several reasons why the Sinfonietta Orchestra should receive liberal public support. Firstly, Mr. Minetti is a musican endowed with artistic sensibilities; secondly, his art with the baton is that of an expert, and thirdly, his programs are planned in so clever a fashion that each holds much that is of educational as well as pleasurable value. Mr. Minetti never fails to present to his subscribers several seldom-heard works scored for various combinations of strings and wood-wind instruments by old masters, likewise novelties by contemporary writers.

The composers whose music was interpreted at the Sinfonietta Orchestra's final concert were Beethoven, Zipoli, Bach, Ravel, Frescobaldi, Mozart, Rameau and Schubert. The members of the ensemble played with their usual suavity of phrasing, spirit and impeccable taste. In musicianship fine adjustment of tonal values, accord of attack, rhythm and dynamics, the orchestra satisfied the most critical listener. There was mounting enthusiasm and increasing applause from number to number and Mr. Minetti and his sixteen musicians had to bow repeatedly in acknowledgement of the ovations. The Sinfonietta Orchestra concerts are managed by Alice Seckels.

HOROWITZ IN RECITAL

Several years ago, when Vladimir Horowitz first appeared in San Francisco as soloist with orchestra and recital, he impressed local concert-goers as being a pianist of sterling merits, and he renewed that impression when he gave his recent recital in the Opera House as the fourth attraction of the Peter D. Conley Artists Series. With marvelous technic Horowitz stirred the audience which had the good fortune to hear him. He has such sensitive control that he commands an extraordinary variety of dynamic effects and shadings. He applied his resources with attention to the meaning of the music.

Horowitz programmed music by Bach, Beethoven, Schumann, Brahms, Chopin, Liszt, Debussy and Stravinsky. The audience recognized the mastery of his performance, and he must have been gratified by its response.

In the Veterans' Auditorium, a program devoted entirely to the music of Johannes Brahms was given by Ernst Bacon, pianist, and Ethel Luening, soprano, who sang with such artistry as to completely captivate her audience. C. H. A.

Martinelli and Harrison in Cadillac Broadcast

The weekly Cadillac Symphony Concert, broadcast over the NBC Blue Network on March 4, had Giovanni Martinelli, tenor of the Metropolitan Opera, as a féted soloist. Guy Fraser Harrison, conductor of the Rochester (N. Y.) Civic Orchestra, was the guest leader.

Mr. Harrison opened the concert with the overture to Mozart's Marriage of Figaro, played in sparkling manner, and then added as a second number the languorous Valse des Fleurs by Tschaikowsky. Martinelli sang as his first number Celeste Aida from Verdi's Aida, the familiar panegyric being performed with beauty of tone and stirring power of utterance, which won warm applause from the studio audience. The orchestra then gave a short ballet excerpt and the Danse Macabre by Saint-Saëns, the latter work graphically presented under the baton of Mr. Harrison.

After the intermission, the conductor led the stirring Marche Hongroise from Berlioz' Damnation of Faust. The Metropolitan tenor returned to sing Pergolesi's Nina with piano accompaniment, and the arias E lucevan le stelle from Tosca and Vesta la Giubba from Pagliacci with the orchestra, reaching particular force of characterization in the last excerpt. Martinelli's lyrical voicing of the Tosca aria and the lament of the heart-broken clown were deeply moving and brought salvos of applause from the listeners in the studio. As a final number, Mr. Harrison conducted the first movement of Dvorak's New World Symphony with skillful feeling for dramatic contrasts and folk-color. R. K.

ALEXANDER MEROVITCH, *President*

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IN JOINT RECITAL WITH

S. DUSHKIN

VIOLINIST

JANUARY-MARCH, 1935

BEVERIDGE WEBSTER

AMERICAN PIANIST

OCTOBER-DECEMBER, 1934

Musical Programs in Germany Influenced by National Creed

Beethoven and Bach Cult in Concert Halls—All-Teutonic Pianists: Backhaus, Fischer and Kempff—Laubenthal as Lieder Singer —German Air Sport Orchestras Springing into Life— A Neglected Modern Masterpiece

BERLIN.—Berlin music life has ceased to be merely a succession of concerts and of all-star opera performances. To interpret it so is merely to look at the surface, in disregard of the substance.

This is emphasized almost day by day by official declarations, the promulgation of new laws, rules and regulations, and the establishment of governing bodies, and the appointment of individuals to guide and control every branch of art. There is endless reiteration of the fact that National Socialism is a principle which the German people of today have espoused with an enthusiasm akin to that which animated their forefathers at the time of the Reformation.

In the realm of art it is explained that no creative or reproductive effort is felt to be in accord with National Socialist principles unless it is acceptable to all of the people—not just a few æsthetes, but everybody. An enthusiast, asked to put that idea, as applied to music, in concrete language, replied: "Well, Bach, Beethoven, Brahms, Schumann, Wagner, and so on. They, and their interpreters. Healthy, hearty, robust, normal, as far removed as possible from the oft-repeated and nonsensical dogma that genius is akin to insanity."

THE OLD GODS: BEETHOVEN AND BACH

And this brings us to the Beethoven cult that appears to be a part of this movement —the Beethoven cult and the Bach cult. The former has resulted in several series of the sonatas for piano, the string quartets, a number of isolated Beethoven programs, and finally a twelve-day broadcast of the nine symphonies, fifty-two chamber music compositions, and some of the piano works. Bach programs that have been given include cantatas, the B minor Mass, oratorios and chamber music, as well as isolated program numbers.

In all this magnificence the interpreter has naturally enough been of supreme importance. Beethoven and even Bach, though to a less extent, may be very dull indeed when robbed of their birthright by dilettantism and inefficiency. Among the most notable interpretations have been those of Backhaus, Edwin Fischer and the Klingler Quartet. Backhaus is doing the sonatas complete in six evenings. These evenings have been sold out and the ovations that have greeted the player give unmistakable evidence not only of his great ability as an interpreter but also of the intelligence and understanding of the audiences.

BACKHAUS AND LAMOND

There is nothing dull about this Beethoven. Backhaus plays it with the rugged strength that one would have expected from the composer himself. He gives it the sweep of emotions, from grave to gay, lusty, rollicking, humorous, colorful, and sometimes of ineffable sweetness and sensuous melodic beauty; all of the wondrous Beethoven with his incomparable emotional appeal, and all with a technical perfection that few equal and none surpass.

Backhaus fits the picture and so indeed does Fischer, who in appearance is more of a Norseman, and his playing is extraordinarily vivid, sometimes inexact but none the less appealing for all that; and if Backhaus looks like a big boy, Fischer with his rumpled hair and his irrepressible energy and vitality, is a good deal like a bad boy.

Lamond, older than either of the other two, is giving the thirty-two sonatas in seven evenings, and also playing before large audiences and arousing much enthusiasm. He too, took part in the Beethoven radio broadcast. Lamond has made Beethoven his life's specialty and is a thorough master of the tradition.

MORE BACH

One must continue this chronicle with a report of the Philharmonic concert—the first here after its short trip to England and Holland—at which Wilhelm Kempff played the overture to the Ratswahlkantate for piano, strings and trumpets; the F minor concerto for piano and strings, both by Bach; and the C major concerto by Mozart. The conductor was Hans Chemin-Petit, and the program closed with Brahms' C minor symphony.

Kempff is a young player of solid worth, a gifted composer and an interpreter whose musicianship is outstanding. Without excessive romanticism and always restrained by the dictates of good taste, his readings are full of warmth and color, of delicate shading, intricate nuance, rubato, and swift, light passages of delicious texture. The 2,000 or more seats of the Philharmonic were filled and there was a great deal of applause. A notable feature of this concert was the beautiful playing of the very high trumpet parts in the Bach overture.

LAUBENTHAL SINGS LIEDER

Rudolf Laubenthal gave a recital to a well filled house in the Bachsaal, one of the larger of the Berlin concert halls, and scored a tremendous success. His appearance on the platform was the signal for a burst of applause which delayed for several minutes the beginning of the program. During and after each group there was loud manifestations of approval, several songs had to be repeated and at the end there were encores until the lights were turned out. There were many presentations of flowers; the piano was loaded with them.

Laubenthal's vocalism and his interpretations of operatic rôles are too familiar to need description here. As a Lieder singer he is less well known and it was of interest to observe his treatment of works by Schubert, Brahms and Wolf, and of his accompanist, Georg Vollerthun. In these songs the only evidence of his operatic training was an occasional sustained high note. There was no attempt at acting, and the songs were in no sense of the word dramatized, except in so far as was justified by a proper interpretation of the music. The songs most to the taste of the audience were of the lusty or humorous sort: Wie froh und frisch (Brahms); Der Musikant (Wolf), which was repeated; Seemanns Aschied (Wolf); Zwei Meilen Trab (Vollerthun), a dramatic work, full of power, which also had to be repeated. Mr. Vollerthun shared in the applause. His songs—there were five of them on the program—are excellent.

NOTABLE PROGRAMS

Notable among recent programs were those of Orlando Barera, violinist, who played the Debussy sonata, and Paul Baumgartner, featuring Szymanowski's second piano sonata. Barera is a pleasing artist with good tone and technic and an agreeable personality. He also included a Szymanowski work on his program—the Chant de Roxane. His performance was unaffected, buoyant and replete with youthful vitality, grace and charm. Baumgartner is a poetic player, intense, æsthetic, emotional. In addition to the Szymanowski sonata he played Beethoven, Schumann and Schubert. Works more genuinely romantic, less classic, would seem more appropriate to this strongly individual and highly gifted player.

HANS NÉE JAMES

An unfortunate début was that of James Ferguson, tenor, of Boston, who changed his name to Hans for the occasion. Not that he sang badly or made an unfavorable impression. He did not. Quite the contrary. He has a good voice, though rather light; he uses it well, showing evidence of excellent training; and he has stage presence, poise and dignity. Unfortunately, however, he elected to associate himself with two apparent amateurs, a baritone and a soprano, whose efforts verged between the pathetic and the ludicrous and resulted in humorous press comments. This, although advertised and presented as a regular concert, and given in a regular concert hall, was in fact a society affair, and the good-natured audience, in evening dress, applauded everything rapturously.

But it was not funny. It was merely disconcerting to feel that innocence abroad should not have better judgment.

AIR SPORT MUSIC

Reading announcements of a concert to be given by the German Air Sport Orchestra one assumed that this new organization must be of the amateur variety and the affair of the social order so familiar in Germany and in German settlements everywhere, with beer during the intermission and a dance afterwards. However, one must see and hear to be sure—and Lamond is playing Beethoven just around the corner and offers a pleasant refuge if escape seems advisable.

This concert of the Air Sport Orchestra was anything but that. Orchestra is, in fact, a modest misnomer. The organization consists of two distinct units; a large and fully equipped military band, and a still larger symphony orchestra. The players are professionals of the first rank and the conductor, Rudolf Schulz-Dornburg, the best, next to Furtwängler himself, that this scribe has seen during his present brief stay in this land of music and musicians. Conductor and players were in uniform, and there were many uniformed members of the Aviation Corps in the audience.

A NEGLECTED MODERN MASTERPIECE

There was much of interest in the program, and above all, and banishing all else from the memory, a splendid symphonic piece entitled merely Music for Orchestra, by Rudi Stephan, who fell in the first month of the war. He was young at the time of his tragic death, and with his passing was lost to Germany a talent for orchestration that might well have become a second Richard Strauss. In harmonic and orchestral color, in thematic material, in structural and emotional content, this long symphonic poem (without program or title) is a masterpiece. That it should not, in all these twenty years since the composer's death, have become a familiar program number is incomprehensible.

As to the balance of the program, it included ancient band music from as far back as 1630, by Petzel, Farina and Rosenmüller; band music of the Thirty Years' War, and band music by Beethoven, Wagner, Richard Strauss and others. It is reported that four Air Sport Orchestras have already been organized in various cities of Germany, and that sixteen more are planned; also that thirty German composers have been urged to compose music for these orchestras and bands.

ELISABETH SCHUMANN SINGS

Elisabeth Schumann, charming as usual, gave a recital of light and gay songs, mostly nature songs, wherein she strove not for variety but for unity. The result was altogether commendable, and the effect, instead of being that of monotony, was cumulative. There were four nature songs of Schubert, four of the same sort by Brahms, including the songs of the nightingale and of the lark, five somewhat more varied by Wolf, but including within the mood Der Knâbe und das Immlein and Frühling über's Jahr, and four by Strauss. It is worthy of note that all of the Wolf songs were of the sort of which he himself was so fond, and which are so difficult to make effective in the concert hall, where the accompaniments are throughout on the upper notes of the piano.

Mme. Schumann lent such exquisite delicacy to the voice parts that these songs were the best liked on her entire program. She avoids the harsh, staccato pronunciation of consonants so often affected by singers with the object and intention of causing the text to be understood. Which is all well and good in its proper time and place but would be entirely inappropriate in these delicate songs. There was much enthusiasm, with many encores.

FRANK PATTERSON.

HAROLD HENRY

gave the last but one in his second series of recitals at his New York studio, on February 23. The program was made up in the main of music by Edward MacDowell, with explanatory remarks. For many years the pianist has championed the works of this American composer, and has played them in South America and Europe, as well as this country. The last event in the series was a lecture-recital, March 8, on the works of Liszt. (Photo by Unity Studio, New York.)

Sokoloff to Present Rachlin with New York Orchestra

Nikolai Sokoloff, conductor of the New York Orchestra, will present Ezra Rachlin, seventeen-year-old American pianist, to the New York public on March 13, at the closing concert of the orchestra's winter season in Carnegie Hall.

Young Rachlin was born on December 5, 1916, in Los Angeles, and when he was four years old, his mother, herself a concert pianist, began to give him lessons. When he was eight she took him to Berlin, where he studied for three years under Prof. Mayer-Mahr. He made his début recital there on March 28, 1928. On November 3, 1929 he made his American début in Carnegie Hall, New York. On January 11 of this year he played with the Philadelphia Orchestra under Leopold Stokowski.

In presenting young Rachlin, Mr. Sokoloff is fulfilling another of the aims of the New York Orchestra. During its season here this winter, he has performed new music, such as Philip James' satirical suite and Vaughan Williams' concerto for piano and orchestra (first time in America); he has played music which has been neglected for many seasons in New York, such as the Chausson and d'Indy symphonies.

Young Rachlin will play Rachmaninoff's third concerto in D minor. The remainder of the program will be request numbers.

Shankman Plays Chopin on the Air

Samuel Shankman, pianist, commemorated Chopin's birthday (February 22) by presenting an all-Chopin program over WBNX on the preceding Monday, and another list devoted to the Polish composer over WHOM the same week. With Elvira Rosina Geiger, Mr. Shankman was heard in duets over WHOM on February 25. He broadcasts each week from WBNX.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Milan Applauds Pizzetti Directing His Own Music

Monteux Premiers Work by Coppola—A New and Gifted Conductor —Bruno Walter Makes Initial Bow in Florence—Rome's International Baton Parade—Brailowsky Tours Italy

MILAN.—The admirers of Ildebrando Pizzetti, more numerous in the Lombard metropolis than in any other Italian city, turned out in force at the Conservatory (the Pizzetti stronghold) to hear the composer conduct his still much-discussed Canti della Stagione Alta (Songs of the Ripe Season) which in less hyperbolical degree, repeated in Milan the triumphant success of the Augusteo première. Under its artificer's baton the piece confirmed its known character of reaction toward the emotive abandon and the broad, almost Mascagnian, melodic writing which find immediate response in the popular sensibility. He was acclaimed for it. Appreciation was also shown for the dark dramatic torment that pulsates in the same composer's prelude to Lo Straniero.

The next novelty of Milan's symphonic cycle was a first local hearing of the Interludio of Piero Coppola, a Milanese composer-conductor whose activities in recent years have centred in Paris, where he is artistic director of the French Victor Company ("La Voix de son Maitre") and appears now and then as batonist on Parisian platforms. The piece under review appeared a well-constructed and excellently orchestrated score, rich in contrasting lyric and dramatic episodes, in which Straussian leanings and tinges of Scriabinesque chromaticism were disclosed. Pierre Monteux at the podium got the most from it and also won plaudits for his luminous, colorful and altogether brilliant readings of the Fantastic Symphony and Till Eulenspiegel. This was Monteux' first appearance in this city, though known here by reputation and recordings—a treat for the local fans.

A complete surprise on the other hand, was the baptismal bow before the same public of a gifted young Italian conductor, Mario Cordone who had won his directorial spurs in a recent Parisian opera season but was virtually unknown—*nemo propheta in patria!*—in the home city where his musical studies were made. The hearty tone of his success here was at least an outward vindication of his compatriots' neglect and potentially a condemnation of the existing system of cliques and snobbery, under which so much able native talent can make headway only with personal pull or a foreign tag. Notwithstanding inadequate rehearsals, young Cordone was a revelation in poetic insight, interpretative breadth and warmth, clarity of outline and suppleness of movement.

A sufficient index of this newcomer's calibre was his impeccable reading of so complex a score as the second Daphnis et Chloë suite, while the maturity of his musicianship was demonstrated in his accompaniments for the Mozart A major and the Brahms D minor concerti, in which an old favorite, Wilhelm Backhaus, renewed his former successes. The German pianist's portrayals appeared happiest in the Brahms work. Pick-Mangiagalli's Sortilegi (Enchantments) again proved him to be in fine technical form. The novelty of the program was the first Milanese audition of an innocuous Christmas Pastorale, for orchestra, by Carlo Jachino of San Remo, now professor of counterpoint at Parma. It is an unpretentious, well-scored piece.

WALTER IN FLORENCE

By long odds the sensation of the Florentine symphonic series to date was the concert conducted by Bruno Walter, on his first appearance in the Tuscan capital. The program was broadcast, as is usual for the important symphonic offerings of both Rome and Florence, and enabled this writer to hear personally the performance and the applause. Not since Serafin's ministrations last spring had a conductor of this calibre been heard on the banks of the Arno. Walter galvanized the players of the Stabile Fiorentina as few leaders can. I have never heard them in better form. The program was stock repertoire, but what distinguished presentations! He chiselled the Jupiter Symphony with the nicety worthy of a jewel, vivified the whole of Brahms' first, moulded the Tristan Prelude and Love Death with rare depth of emotion, sweep of passion and grandeur of contour. The audience went simply wild with delight, the more significant since Florentines are among the least excitable of Italy; it was the most hectic ovation I have heard in the Comunale.

During the same period, Florence received the initial visit of another foreign batonist of rank: Désiré Defauw. After an opening tribute to his countryman Franck, the Belgian conductor paid homage to modern Italy with a first local performance of Respighi's Vetrate di Chiesa (Church Windows), inspired, it will be recalled, by the stained glass panels of certain Roman sanctuaries, and precisely in The Flight to Egypt, The Archangel Michael, The Matins of Santa Chiara, St. Gregory the Great, depicted in a suite of four contrasting episodes. In this typically Respighian program music the visitor gave due relief to the varied character of each pictorial vision—meditative the first, dramatic the second, mystical the third, solemn the fourth. Defauw confirmed Walter's praise of the Stabile Fiorentina with these words: "Vous pouvez être fiers de votre orchestre; il est absolument de premier ordre." He and the men were heartily applauded, particularly after the familiar Eulenspiegel tone poem, done with fine humor, buoyancy and dash.

ROME'S PAGEANT OF BATONISTS

Rome's symphony season is continuing with its usual varied array of native and foreign conductors; the latter group comprises this year such prominent names as Albert Wolf, Busch, Defauw, Ansermet, Kleiber, Mitropulos, Monteux and Mengelberg. The first novelty was an orchestral partita by Luigi Dallapiccola, a young Istrian (not yet thirty) who has asserted himself in the face of unusual hardships. Interned in Austria during the war, he later succeeded in making trips to Trieste every Sunday for lessons in piano and harmony, and subsequently continued his studies (piano under Ernesto Consolo, composition under Vito Frazzi) at the Conservatory of Florence, where he now resides, and is considered by some of the modern faction one of the promises of Italy's young school.

Echoes of Pizzettian influence are at times heard in the works of Dallapiccola, who has written an opera, Dalla Mia Terra (1928), inspired in the folklore of his native Istria, two orchestral Laude di Jacopone (1929), a Canzone del Quarnaro (1930) for tenor, chorus and orchestra, and various choral pieces. The present partita is such only in name, since it contains no dances. An effort at formal concision and instrumental transparency is here apparent. Presented by Antonino Votto, the score seemed fragmentary and impersonal, though revealing skill in symphonic writing.

After another novel dish, in which the Milanese composer-patron, Count Ascanio Cicogna, took his fling at Spanish color painting, at times with a Debussyan brush—Impressioni di Spagna (first time in Rome)—Albert Wolff of the Concerts Lamoureux and Opéra-Comique came to the Augusteo as an exchange guest, returning Molinari's Parisian visit, under the auspices of the Association Française d'Expansion et d'Echanges Artistiques, sponsored by the French Minister of Instruction, the French Ambassador to the Quirinal, and Count di San Martino as founder-president of the International Concert Federation and chairman of the Academy of Santa Cecilia and the Augusteo.

The result of this formidable propagandistic - diplomatic - administrative apparatus, which would seem to imply redoubtable natural obstacles, was to bring to the Augusteo an all-French program, embracing representative modern works long familiar to Paris and most other music centres, but whose composers Rome is only now discovering: Ibert's Escales, Migot's Prelude for a Poet, Schmitt's Viennese rhapsody, Poulenc's double piano concerto and Roussel's third symphony, besides the Alborada del Gracioso, already known here. Of the novelties, the symphony was best liked.

In the populous Italian recital field, the two outstanding sensations of the season to date have been Menuhin and Brailowsky, the former early in the calendar, the latter recently. The news interest of the young violinist's Italian furore, renewed with increasing intensity every year, is now eclipsed by his latest American triumphs, but the Russian pianist's tour is still a fresh event and one of sufficient importance to warrant some detail. His Italian itinerary took in Trieste, Naples, Palermo, Trapani, Rome and Milan. Everywhere he was received with enthusiasm, and critical comment has been predominantly excellent.

RAYMOND HALL.

Soloists Chosen for Bach Festival

Soloists engaged for the annual Bach Festival, to be held at Lehigh University, Bethlehem, Pa., on May 11 and 12, are Ethyl Hayden, soprano, Rose Bampton, contralto, Dan Gridley, tenor, and Julius Huehn, bass-baritone. The Bach Choir, with an enrollment of 275 voices, is rehearsing weekly the Christmas Oratorio and the Mass in B minor under its director, Bruce Carey.

THE RISING STARS IN TWO-PIANO MUSIC

"Should rank among the leaders in this field."
F. D. P.—N. Y. Herald Tribune

NEW YORK, FEB. 26, 1934
TOWN HALL RECITAL

"Made an exceptionally favorable impression with refined, thoroughly prepared interpretations, accord in touch, tone and dynamics, and neat incisive technic. They gave pleasure also through artistic repose and a style free from all exaggeration and clap-trap effects. The audience gave the players lavish applause completely deserved.

"Franck's 'Prelude, Fugue and Variation' was feelingly transcribed by Rudolph Gruen, who figured also as an original composer with his well-made and tuneful 'Suite Moderne,' of which the Scherzo is particularly piquant."
Leonard Liebling, N. Y. American.

"Music etched with a bright, cleanly modeled line —Clarity and engaging directness—In thorough rapport with each other." *N. Y. Times.*

"Skill both musical and technical, tone strikingly uniform in timbre and mellifluous in quality—Lack of mechanical suggestion, admirable understanding."
N. Y. Sun.

"Play upon two pianos as one—Captured the mood without recourse to that steely and colorless perfection employed by so many pianists."
Julian Seaman, N. Y. Daily Mirror.

"Technical and interpretative skill, thorough unity of execution, laudable clarity of detail, sonority of tone." *N. Y. Herald Tribune.*

★ ★

FRANCES RUDOLPH

PITTSBURGH, FEB. 15, 1934

"A two-piano recital of unusual interest and a program of uncommon appeal—Not concerned with devastating dynamics nor merely reinforced tone, but rather in the finished phrase, the scale that has color, the passage that has dialogue—A delightful vitality and much polish."
Harvey Gaul, Pittsburgh Post-Gazette.

"In spite of the lovely blending of Bauer and Gabrilowitsch in their ensemble playing, this new pair has achieved such an accord in tone quality and rhythmic sensibility that one listens as to one player. The ensemble was a joy.

"The tone itself is so limpid, so secure, the scale so nimble, and their larger tone so finely tempered that there was never a jarring moment. The pearl of the program was the delicious Sonata of Mozart, and I could have sat the rest of the afternoon and listened to repetitions of this one work."
J. Fred Lissfelt, Pittsburgh Sun-Telegraph.

"Frances Hall and Rudolph Gruen gave a two-piano recital yesterday that proved to be the most felicitous music event sponsored thus far this season —The playing was marked by fine unanimity of ensemble, and technical ability—Sensitive musicians and masters of phrase and nuance—Profundity and delicacy." *Ralph Lewando, Pittsburgh Press.*

HALL AND GRUEN

Complete notices sent on request

CONCERT MANAGEMENT VERA BULL HULL, 113 West 57th St., New York City

Paris Audience Completely Won By the Art of Moriz Rosenthal

Pianistic Master in Rôle of Charmeur—Mary McCormic Delights as Butterfly—Cellist Feuermann Sensationally Received—Other Musical Matters

PARIS.—The past week has been characterized by calm in the atmosphere though the concert and other businesses continue to be impaired by the taxi strike. For a change everybody agrees that the strikers are right and it is hoped that justice will be forthcoming and the town's activities prevented from suffering more.

Among the musical events of recent days was a piano recital by the veteran artist Moriz Rosenthal. He played for the benefit of Jewish refugees in France, and the Salle Gaveau was comfortably filled to hear him. His program consisted of sonata op. 111, in C minor, by Beethoven; Allegro de Concert, Nocturne in E flat, two Mazurkas, Waltz op. 42, and etudes, by Chopin; Spring and Spinning Songs by Mendelssohn; Liebestraume and Feux Follets by Liszt; Papillons and Nouvelles Soirées de Vienne on themes by Johann Strauss, by Rosenthal. To which were added many repeats and extras, the audience remaining to cheer and ovate the pianist over and over again. It was the same and yet a different Rosenthal than one had heard before, more inclined to charm and delight in exquisite, smaller works (the nocturne and mazurkas, for example) than to indulge in keyboard thunder and volcanic exploits. This is not to imply or hint that the veteran's forces are diminished. That they are still intact and expressively potent was adequately shown in the Beethoven, certain of the Chopin, and of course in the overwhelmingly technical and dynamic variations on Strauss waltzes. Here is mastery of instrument, music, and self that the rising crop of artists would do well to study and emulate, that is, if they hope to be giving concerts at seventy.

MARY'S BUTTERFLY

Mary McCormic's singing of Butterfly at the Opéra-Comique the other evening was the reason for the packed house, the tumultuous applause, the flowers, and ovations. Indeed the touching aria of the second act was so fetchingly delivered that the audience would not stop clapping and cheering until it had been repeated. Miss McCormic was in excellent voice and in point of acting gave many an individual turn to her impersonation of the tragic little geisha. I love to associate opera with beautiful vocal quality and it was indeed pleasant to hear this frank and spontaneous voice at the Comique again. The only thing I did not like about Miss McCormic was the supporting cast, though I am willing to believe they did their best. Louis Arnoult (the Pinkerton) has a strange conception of an American naval officer; not that our naval officers are apt to sing any better than does M. Arnoult, but act differently, they certainly do. And I bet you the entire United States navy couldn't produce a pair of pants as tight as M. Arnoult's. One was on edge all evening, expecting them to split and the fact they didn't only proves that over opera hovers a very special and beneficent Providence. Mlle. Bernadet was Suzuki, Jean Vieuille was Sharpless, and F. Cohen conducted.

FEUERMANN CREATES SENSATION

Cellist Feuermann enjoyed an overwhelming success as soloist with the Lamoureux Orchestra, conducted by Freitas-Branco. Mr. Feuermann, who is easily one of the foremost instrumentalists of the day, was heard in the lovely Dvorak concerto, and again in a group of pieces by Bach, Senaillé and Sarasate. He was accorded a rousing ovation and in turn gave back a number of encores. His performance was satisfying from every point of view—to enumerate some of them, the tone was warm, luscious, vibrant; the technic of fingers and bow, large, smooth, expressive; the style of the music mastered down to the finest nicety; while the art of charming, this Mr. Feuermann has down to a "T," and apparently has it by both birth and education. Not only a fine musician, ladies and gentlemen, but a charmer. Musicianship, tone and charm. No wonder people are so in love with Feuermann's playing.

OTHER ORCHESTRAS AND SOLOISTS

Interpreting the difficult and surpassingly beautiful Brahms concerto, violinist Joseph Szigeti appeared with the Conservatoire Orchestra, Gaubert conducting. The quality and distinction of Szigeti's art are household words the music world over, and there is no purpose in repeating what everybody knows. The report of his success—goodness, how many recalls Szigeti had!—will suffice.

The Siohan Orchestra, conducted by Robert Siohan, offered the following program to an enthusiastic congregation: Egmont Overture, Beethoven; Concert dans le gout theatral, Couperin-Cortot; Pulcinella, Capriccio, Stravinsky (the composer at the piano); and L'Apprenti sorcier, Paul Dukas; while the Colonne Orchestra, under Paul Paray, featured Alexander Borowsky, pianist, in the Bach D minor and the Tschaikowsky B flat minor concerti; and the Paris Symphony Orchestra, conducted by Monteux, presented Harriet Cohen, pianist, in a Bach concerto, and Marjorie Lawrence, dramatic soprano, in an aria from Fidelio and Le sommeil de Canope by Samazeuilh.

Jazz music still being taken seriously by the Parisians, the concert given by Mrs. Jack Hylton and Her Boys was largely attended, though it does seem to me that the jazz concerts here draw out many more gum-chewers than do the general symphonic seances. I think the prize gum-chewer of Paris sat in front of me. Her ruminations were something extraordinary, but however that may be, let me hasten to remark that the concert was, on the whole, a good success. Mrs. Hylton is a shapely, blonde English girl. She has considerable charm, and with more knowledge of just how to minister to the requirements of her public, should be in a fair way to reputation as a woman jazz conductor. The band, known as "her boys," is a typical outfit, dressed in black trousers and natty white waistcoats, and while they play well enough, they as yet lack that irresistible rhythmic something which jazz lovers rightfully expect jazz to give.

The second concert of the Triton Society brought forth a number of first hearings. One of them, strange as it may seem was by Joseph Haydn—modern composers, take patience—a Cassation in F, for oboe, bassoon, two horns and string trio. Other works heard for the first time were trio for oboe, clarinet and bassoon, by P. O. Ferroud; trio for oboe, clarinet and bassoon, by Filip Lazar; string trio, by Jean Rivier; and Petite Serenade, for piano, clarinet and bassoon, by Henrik Neugeboren. Prokofieff's quintet for oboe, clarinet, violin, viola and double bass, was also given. If it was an evening of unequal musical values, at least it was excellently performed, the participants being the Pasquier Trio, the Trio d'Anches de Paris, J. Delmas-Boussagol, doublebass, and Jacques Fevrier, pianist.

We also had violin and piano sonatas played by Emile and Jacques Baume; an interesting piano recital by a promising young artist, Joaquin Nin-Culmell; an excellent orchestral-choral concert conducted by Nadia Boulanger; a recital of eighteenth century lyrics by Yvette Guilbert. Have read of the appointment of Marcel Dupré as organist of the Church of Saint-Sulpice, succeeding Widor. Have had the first audition of the following works for orchestration: third symphony, by Marcel Labey; Symphonie avec Hymne, by Daniel Lazarus; Le Cercle des Heures, by Gustave Samazeuilh; John Shag 35, by Pierre Vellones; L'Offrande Lyrique, by Bozza; Concertino for piano and orchestra, by Jean Francaix; Tryptique pour une Madone de Lorenzo d'Alessandro, by M. de Manziarly. If I do not pause to describe and analyze all these concerts and compositions, the reason, I think, is plain. IRVING SCHWERKÉ.

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Guidi Leads St. Louis Orchestra

Assistant Conductor and Concertmaster Takes Baton—Harold Bauer Is Fêted Soloist—Monte Carlo Ballet and Paul Althouse Applauded

ST. LOUIS, MO.—The St. Louis Symphony Orchestra has had an unusually active schedule during the past fortnight, with its regular symphony pair, a short road tour, four performances accompanying the Monte Carlo Ballet Russe, and a concert at the University City High School. During the absence of Vladimir Golschmann, who made guest appearances with the Rochester (N. Y.) Philharmonic Orchestra on February 15, and with the Cadillac Radio Orchestra on February 18, Scipione Guidi, assistant conductor and concertmaster, wielded the baton for the concerts of February 16 and 17, with Harold Bauer appearing as soloist.

Mr. Guidi was eminently successful in his reading of the Mozart overture to Titus and the Borodin B minor symphony, the orchestra giving the leader fine cooperation in the playing of these infrequently heard scores. Mr. Guidi interpreted them with fine taste and discrimination, his efforts being rewarded with genuine enthusiasm.

Bauer chose the Beethoven Emperor Concerto, which he has played here on previous occasions, but never with more profound feeling and impressiveness. This unostentatious performer is a supreme interpreter who is concerned primarily with the true meaning of his subject. Questionable pianistic effects often resorted to by some interpreters for the sake of thrilling an audience, are not part of Bauer's musical make-up, and thus one may always be sure of the authenticity of any of the masterpieces which he elects to play. In response to an ensuing demonstration, Bauer responded with Saint-Saëns' arrangement of the gavotte from Gluck's Alceste.

MONTE CARLO BALLET SERIES

The Symphony Society sponsored four performances of the Monte Carlo Ballet Russe at the Odeon on February 23, 24 and 25. Three recitals had been scheduled, but the demand for seats was of such proportions as to necessitate an added program on Sunday afternoon. The first three performances were entirely sold out long in advance, and at the last, despite a raging blizzard, few seats remained unsold. The occasion was unusual in that the entire symphony orchestra of eighty men furnished the musical accompaniment, necessitating the removal of three rows of parquet seats to accommodate the players. Efrem Kurtz, chief conductor, and Anatol Dorati, assistant, alternated in conducting. The programs included Les Presages, a choreographic symphony set to the music of the Tschaikowsky fifth; a first American performance of Choreartium, a ballet utilizing the Brahms fourth symphony for its accompaniment; Stravinsky's Petruschka; Falla's Three Cornered Hat, and the Prince Igor Polovetzkian Dances. Leonide Massine headed the ensemble which included in the ranks many of the outstanding exponents of the Russian school of choreography. The productions were richly colored and costumed, and the scenic investiture with its underlying note of modernism was beautifully executed. The unqualified success of this engagement has assured a return of the Monte Carloans next season. The equal of the ballet has not been seen since the days of the Pavlowa-Mordkin organization.

ORCHESTRA ON TOUR

The St. Louis Smyphony Orchestra, with Golschmann conducting, gave two concerts last week at the University of Illinois in Champaign. It is stated that there were crowded houses at both performances. This is the third annual season for the orchestra at this university. The next evening a concert was given at the State Normal University at Normal, Ill., also it is said, for another capacity house of enthusiastic music-lovers. On February 26 Golschmann and his men played a program of symphonic music at the University City High School Auditorium, during which the High School Chorus, under the direction of George Mechalson, was heard in several choral works.

Paul Althouse appeared in recital on February 27, under the auspices of the Civic Music League. Operatic arias, Lieder and contemporaneous songs made up an interesting program to which several encores were added. In any capacity, whether opera, oratorio or concert, Althouse is consistently reliable, and the rich volume of his voice, his faultless diction and comprehensive musicianship form a combination which enables this popular singer to fit any situation with unusual distinction. This was Althouse's second appearance here this season, he having been soloist with the orchestra in December. O. C.

Chamlee Interviewed on the Air

Mario Chamlee, American tenor, recently gave an interview to Nona Croft over Station WINS. Miss Croft began by saying that she had never interviewed "a one hundred percent. famous American tenor before. You are a one hundred per cent. American tenor, are you not, Mr. Chamlee?

"Well," was the reply, "I was born in California, educated and battered about on the various football fields of that golden state—was an end man in a college minstrel show—where someone discovered I could sing before I even knew it myself—studied voice—made my operatic début in the hardest spot in the world—my own home town."

After having asked the artist more about his early career, Miss Croft inquired, "Has America, in your opinion, the equipment today to prepare an artist for an international career?"

"Yes," Mr. Chamlee answered, "in my opinion it has, and has had for some time. I can speak from my own personal experience, as well as mentioning such names as Tibbett, Ponselle, Crooks and John Charles Thomas. We have all received our early education, our experience and our final acceptance by the public and critics in our own country." He went on to say that formerly this was not the case, when the barriers between vaudeville and opera, moving pictures and opera were still in existence.

Responding to Miss Croft's inquiries, Mr. Chamlee gave a brief outline of the circumstances leading up to his début at the Metropolitan opera. These early experiences included appearances in vaudeville, a period under Roxy and service in the army in France. He also mentioned touring America with Antonio Scotti's opera company, which preceded his introduction to the Metropolitan audience in a performance of Tosca with Geraldine Farrar and Scotti himself.

Mr. Chamlee has sung in Europe, but only after he had established himself in his own country.

In conclusion, he stated, "I say to all students, America can, in every sense of the word, give the young artist his musical education, his experience, his début, and unlimted success, if he is willing to work and is worthy of it."

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(*From New York Papers, March 5th 1934*)

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"This recital will stand out as one of the loveliest gifts of the season.... Such straightforward singing is good for the soul."
—*W. J. Henderson, N. Y. Sun.*

"Every note she uttered was applauded to the echo by an audience that occupied every available chair."—*Jerome Bohm, N.Y. Herald Tribune.*

"What an interpreter she is! She has everything a singer must have to earn the label of great!"—*Henriette Weber, N. Y. Evening Journal.*

"Mme. Lehmann's rich and lavish voice, abounding temperament and infectious spirit quite carried the mass of her hearers away. A crowded house and tempestuous applause, including cheers, testified once more to her popularity."—*Pitts Sanborn, N. Y. World-Telegram.*

"Nothing stirs an audience to such enthusiasm as a singer of first order in a program of songs which convey the deeper moods of human experience. Lotte Lehmann gave this kind of recital."
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NEW YORK CONCERTS

FEBRUARY 26

Frances Hall and Rudolph Gruen — A recital for two pianos by Frances Hall and Rudolph Gruen, one of the most expertly schooled pairs of duo-pianists, brought a substantial and varied program in Town Hall. Despite a day of steady snowfall a large audience gathered to hear the artists and was notably attentive and appreciative. The program included first performances in New York of a suite of three sonatas by Scarlatti, arranged for two pianos by Felix Swinstead, played with beguiling musicality and respect for tradition; and of a Suite Moderne by Mr. Gruen, which, while not aggressively ultra in harmony, introduced piquant color effects in several of its four movements (Prelude, Scherzo, Valse Pensive and Humoresque) and exploited attractive varieties of rhythm. The composer had an especially warm ovation at the close. Other features of the concert were César Franck's Prelude, Fugue and Variations, sensitively transcribed for two pianos by Mr. Gruen and played with rich tone and interpretative devotion; and Mozart's sonata in D major, the *andante* movement of which was particularly well performed. The final group included Procession from Floyd Morgenstern's first suite for two pianos (dedicated to the artists and given its first performance), Henselt's sparkling Si oiseau j'etais, and Hutcheson's arrangement of the Rakoczy March, a brilliant conclusion to the list. Encores were added at the close upon continued applause.

FEBRUARY 27

Hebrew University Benefit — The American Jewish Physicians' Committee presented Hulda Lashanska, Ossip Gabrilowitsch and Toscha Seidel in concert at Carnegie Hall on Tuesday night for the benefit of the medical department of the Hebrew University in Jerusalem. Mr. Seidel and Mr. Gabrilowitsch collaborated in a Brahms sonata for violin and piano; Mme. Lashanska offered a group of songs, including two by Mr. Gabrilowitsch, who acted as her accompanist; the violinist presented solos with Herbert Jaffe at the piano; and Mr. Gabrilowitsch was heard in Chopin and Glazounoff excerpts. As a final number, the soprano sang Strauss's Morgen, with the accompaniment of Mr. Gabrilowitsch and Mr. Seidel.

The combined gifts of the three artists provided an evening of high musical attainment. Mme. Lashanska's voice is one of noble timbre and expressive pliability. Mr. Seidel commanded a violin tone of breadth and interpretative color. The consummate pianism of Mr. Gabrilowitsch provided a flawless medium for the projection of the music he essayed.

The house was filled to near-capacity, and more than $10,000 was netted. The concert fell on the same date as the formal matriculation exercises which took place on Mount Scopus, admitting 178 new students to the Hebrew University.

Fay Ferguson — The young American pianist, Fay Ferguson, in a recital at Town Hall, again demonstrated possession of an unusual pianistic equipment. The comely artist opened her program with Beethoven's Rondo a capriccio (known as the "rage over a lost farthing"). Busoni's transcription of Bach's Ich ruf zu dir, Herr, and the latter composer's Chromatic Fantasy and Fugue. There was strong individuality of treatment in her playing of the Bach numbers, the quality of tone being brilliant and the design of the works sharply etched. Her Schumann numbers included Traumes Wirren, Des Abends and the variations on the name "Abegg," in which the happy and spontaneous measures of the first work were especially well portrayed. Chopin's Sonata in B minor had a skillful reading of individualistic quality. The final group of modern music, including works of Debussy, Albéniz and Dohnányi, provided an interesting contrast and was effectively achieved. The audience was extremely appreciative and called for encores repeatedly.

FEBRUARY 28

Philharmonic Orchestra — Hans Lange, earnest, expert, and arresting with the baton, was again in command of the Philharmonic Orchestra at this Wednesday evening concert, during the short vacation of Toscanini.

The Lange interpretations made particular appeal in a Honegger arrangement of some French Suites by Bach; Serenata Notturno for two little orchestras, Mozart; the same composer's F major piano concerto (Myra Hess, soloist) and Rachmaninoff's Second Symphony.

Honegger's treatment has not helped Bach's music, and is heavy handed and erratic. The Mozart work had a delightful reading, refined, flexible, tonally lovely. In the Rachmaninoff pages, Mr. Lange and his brilliantly performing orchestra exhibited compelling warmth, dramatic verve, and power of climax.

Myra Hess's serene musicianship, pure tone and feeling, purling technic, and absolute control of line and phrase, were ideal assets in her presentation of the Mozart opus. She made it sound all its ingratiating charm and modelled perfection. No wonder that the listeners overwhelmed the irresistible Miss Hess with a long lasting ovation requiring her repeated smiling bows in acknowledgement.

Helen Oelheim — A recital by Helen Oelheim, contralto, formerly a member of the American Opera Company, was given at Town Hall to an appreciative audience. Miss Oelheim's program included the aria Nobles Seigneurs from Meyerbeer's Huguenots, an interesting old French group by Lully, Marais, Rameau and Grétry, five songs of Brahms (Auf dem Kirchhofe, Mädchenlied, Das Mädchen spricht, Dein blaues Auge and O liebliche Wangen), works in English by Walter Golde, John Alden Carpenter, Arensky and Ossip Gabrilowitsch, and a second German group by Mahler, Korngold and Hugo Kaun. The singer proved to be an intelligent and earnest interpreter, whose voice of warm color, though not excessive volume, was particularly effective in her middle register and throughout the list was employed with taste and considerable musical instinct. Style and poise were features of her performance of the French group, and later in the recital there was especially vigorous applause for the English works. A number of encores were added. Walter Golde, who was the musicianly, proficient accompanist of the evening, bowed after the performance of his song.

MARCH 1

Paris Instrumental Quintet — A large audience greeted the New York début of the Paris Instrumental Quintet on Thursday afternoon in Town Hall. The ensemble, whose members are René Le Roy, flute, Pierre Jamet, harp, René Bas, violin, Pierre Grout, viola, and Roger Boulmé, cello, presented music ranging from a work of Couperin to two contemporary compositions dedicated to the quintet. These were Gabriel Pierné's Variations libres et Finale, op. 51, and Joseph Jongen's Concert a cing, op. 71, and both presented the whole group. The other numbers on the program were for various combinations of three and four instruments.

The quintet offers effects of collective and individual excellence. Each artist is a distinct musical entity, yet the blended tone is homogeneous and unified. The two works written for the group are distinctly of the French modern school, and partake of the delicacy and effect in instrumental writing characteristic of that cult. The audience, which held a large Gallic element, was enthusiastic and applausive.

Boston Symphony Orchestra — Serge Koussevitzky, attuned to his most musical and temperamental mood, made this Carnegie Hall evening concert of the Boston Symphony Orchestra into a conductorial feat of high eminence. He started with a beautifully proportioned and precisely articulated reading of Bach's Brandenburg Concerto No. 3, in which the orchestra displayed particular balance and exactness. The end of the program was a warm and brilliant performance of Ravel's La Valse, which Koussevitzky does with irresistible swing and gorgeous contrasts of tone color.

He also furnished a deeply sympathetic accompaniment for Richard Burgin (the concertmaster) in his feeling and technically impressive playing of the Sibelius violin concerto. It is not a work of ingratiating quality but has solid construction joined with serious purpose.

Nicolai Berezowsky's new second symphony, op. 18, had its first New York hearing. The score is an important and significant one, perhaps the best from the pen of the thirty-year-old Russian-American composer. Berezowsky follows the orthodox four-movement form in this opus but his style is free of all attempt to copy the manner of the earlier symphonists. Rather he follows the paths hewn by Stravinsky and Prokofieff and writes preponderantly in the idiom of today. However, more direct melody and more unashamed sentiment are in Berezowsky's pages than one finds in the usual "modernistic" music. He uses well defined themes and in the slow movement they are of sustained lyrical nature and some beauty. The first movement is well-knit and best in ingenuity of development. The scherzo has rhythmic appeal. The finale, lively, propulsive, and exciting, winds up the work in becoming climax. The audience received Berezowsky's symphony with genuine favor and called him to the platform many times.

Koussevitzky threw himself heart and soul into the presentation of the novelty and obtained magnificent results from his players. He deserves especial praise for his discovery and premiering of a piece of music so decidedly worthwhile.

MARCH 3

Boston Symphony Orchestra — Brahms' D minor piano concerto, performed at this Carnegie Hall matinee, introduced a young pianist, Leonard Shure, twenty-four years old, who offered evidence of unusual gifts as a keyboard artist. He understood the epical style of the prodigious opus by Brahms and gave the piano part commensurate dignity and breadth. Aside from his musical insight, Shure possesses also invigorating grasp, varied tone and touch, and thoroughly reliable technic. Serge Konssevitzky made the orchestra an integral factor in the performance of a work which, perhaps more than any other concerto, depends upon close-knit ensemble for its full effect. The audience rewarded Messrs. Shure and Koussevitzky with well earned applause.

Mozart's overture to Marriage of Figaro opened the program and had a transparent, lively presentation.

For the final number, Koussevitzky chose Strauss' Sinfonia Domestica, rarely heard these days in New York. Generally considered below the merit of the composer's other orchestral works, the Domestica nevertheless has some picturesque and lovely pages, and all that descriptive skill so typically Straussian. Koussevitzky put palpable and tremendous enthusiasm into his interpretation and the Bostonians responded with playing of glamorous color and true virtuosity.

Bernard Gabriel — Bernard Gabriel gave a recital of piano music at the New School for Social Research on Saturday afternoon. His program ranged from compositions of Purcell, Johann Christian Bach, Rameau and Scarlatti, through a Beethoven sonata and Ecossaises (Beethoven-Busoni), to Schubert, Chopin, Mendelssohn and others, and ending with contemporary pieces. This last category included Mr. Gabriel's own Burlesque and excerpts from the modern Spanish.

The pianist commands the requisite variety, expressive and mechanical, to encompass a list of this scope. He has, too, an instinct for appropriate tone color and for congruity in rhythm and tempo. There was a large audience which accorded Mr. Gabriel a cordial reception and demanded several encores.

MARCH 4

Lotte Lehmann — That strikingly gifted Lieder singer, Lotte Lehmann, moved and charmed her listeners at a Town Hall matinee devoted to German examples: Schubert's An eine Quelle, Im Abendrot, Rastlose Liebe; Brahms' Bitteres zu sagen, Der Tod das ist die kühle Nacht, Das Mädchen Spricht, Meine Liebe ist grün; Wolf's In Schatten deiner Locken, Anakreon's Grab, Der Gartner, Gesang Weyla's, Er ist's; and Strauss' Allerseelen, Wiegenlied, and Cäcelie.

In that goodly list, Mme. Lehmann revealed the full range, quality, and adaptability of her lovely soprano voice, and the complete gamut of her powers as a singing artist and interpreter. The soprano puts such a rich measure of feeling into her delivery that she never fails to register her entire sincerity and to do the most honorable justice to the composer. It is not only in expression of sentiment however, that Mme. Lehmann scores her points, for she is equally capable when voicing dramatic tones and texts, or even songs that require archness and whimsicality.

Her hearers overwhelmed the recitalist with evidences of their favor, and she responded with encores that extended one of the most enjoyable concerts of the winter.

Erno Balogh was the frequently heavy handed and incorrect piano accompanist.

Philharmonic Orchestra — An arresting Philharmonic program was that which Hans Lange conducted at the Sunday matinee, with a repetition of the Bach-Honegger suite and Rachmaninoff Symphony No. 2 (both repeated from the preceding week) and Brahms' double concerto for violin and cello, played by Nathan Milstein and Gregor Piatigorsky.

Of course the main interest centered in the Brahms number, both because of its infrequent hearings in New York and on account of the eminence of the paired soloists.

They gave a reading of deeply serious musical import, but also touched with devoted feeling. No need to speak of the technical mastery in this performance, but it is a pressing critical need to speak of the beauty and perfect blending of tone, the exact rhythmic and dynamic understanding achieved

(*Continued on page 26*)

SURYA
SENA
THE SINHALESE SINGER

Photo © Kay Vaughan, London

PROGRAMS INCLUDE:

East Indian, Sinhalese, Nepalese and Tibetan Folk Songs and Dances in costume. Indian Instrumental Items; Recitations from Tagore.

PRESS EXCERPTS:

LONDON TIMES, Nov. 17, 1933

"Mr. Sena known as a fine singer, in whom Eastern and Western styles meet and exist side by side, is giving a series of performances at the Webber-Douglas Theatre, at which he has the assistance of his wife, Nelun Devi, who plays Indian Instruments. This new programme, although wholly Oriental, has plenty of variety and Mr. Sena's own versatility extends to little quasi-dramatic scenes of Indian Life and recitations spoken in perfect English —he has a particularly beautiful speaking voice."

ERA, Nov. 22, 1933

"Folk songs have a universal appeal. Hearing those at the Webber-Douglas Theatre by Surya Sena, one could easily recall those of Scotland or France. They were rendered exquisitely."

MUSIC LOVER, Nov. 25, 1933

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BUDAPEST

"Emanuel Feuermann played, so it was not surprising this evening was a magnificent triumph."—Pester Lloyd

PARIS

"He can be counted among the world's most famous cellists. He has completely won the admiration of Paris."—Courrier Musical

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"The announcement of a concert by Emanuel Feuermann means that an evening of unusual importance is impending."—Kölner Tageblatt

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IN DONIZETTI'S "LINDA DI CHAMOUNIX"

LY PONS

Metropolitan's Leading Coloratura Scores in Revival of "Linda di Chamounix," Famous Rôle Sung by Adelina Patti in 1890

Olin Downes in New York Times, March 2, 1934

"THE opera was no doubt added to the Metropolitan repertory as a needed vehicle for Lily Pons. . . . The enthusiastic reaction of the audience to a performance often punctuated by applause and given in a sold-out theatre was no doubt due largely to the prevailing quality of the presentation. Miss Pons sang more brilliantly, more warmly and with more technical security and eclat than the writer had heard from her this season. Furthermore she had opportunity to do acting, to display charm and coquetry and even pathos in action as in song. She was a success in this rôle from first to last. Her bravura passages were thrown off with an apparent ease that pointed the dramatic tale, for these exhibitions were made appropriate vehicles of musical expression."

New York Post

"Lily Pons sang gloriously and was the poor bewildered maiden to the life."

New York American

"Lily Pons managed the coloratura flights with her customary brilliant ease . . . making her lyrical measures into lovely examples of fluent and polished song. Mme. Pons looked bewitching in her blonde wig and romantic crinolined gowns. She received overwhelming applause and cheers, especially after her scintillating exhibition at the end of the second act."

New York Herald Tribune

"Miss Pons looked well as the heroine, and dramatically her performance was convincing. . . . volume, warmth and consistent fluency of quality, as well as in devotion to pitch and the vocal flourishes, both those inherent in the score and those added later, were dealt with ably."

New York Sun

"Miss Pons was in excellent voice and sang with brilliancy."

New York Evening Journal

"Miss Pons was a picture of girlish innocence in the first act, and acted with a fascinating worldly-wise air in the second, in which the simple peasant girl has suddenly become a sophisticate in a luxurious setting. She sang with great charm and ease the fireworks arias, and was equally successful in the more lyric episodes, achieving the ovation that is becoming a Pons habit. I never heard a performance which was punctuated by more waits due to the applause that would insist upon stopping the show. Certainly, this proved that 'Linda' is a welcome addition to the repertoire and should be kept there—as long as there is a Lily Pons to sing the title rôle."

OVERWHELMING SUCCESSES ON RECENT CONCERT TOUR

Kansas City (Mo.) Times, Feb. 2, 1934.

PONS A QUEEN OF SONG

"THE young French soprano has all the familiar vocal graces and a few not very familiar. Her staccato in the Mad Scene and in other songs and arias were like flashing stars, veritable dagger points of tone. Her facility in florid music was expected, but she made no effort to exhibit it. Rather was she intent upon making artistic use of her coloratura equipment. Last night she sang in tune throughout her program, and it is something of a phenomenon for a coloratura soprano to be always on pitch. Her loveliest tones are the very high ones. She ended the aria 'Una voce poco fa' from the Barber of Seville on a lambent F above high C, as clear and remote as a violin harmonic played by a master."

Courier-Journal, Louisville, Ky., Feb. 8, 1934.

"One of the greatest charms of Miss Pons is the perfectly natural way in which she sings. She has a charming personality, youthful freshness, fragile beauty and a voice insistently lovely and lilting throughout its entire range to half an octave above what is known as high C. At times when singing with flute accompaniment the quality of her voice so nearly resembled the silvery tone of the flute that it required careful listening to distinguish between the two. In songs of lyric nature, her musicianship and innate artistry, and a warmth and color of tone left nothing to be desired. There is a finish and elegance about her execution in the most intricate passages that is rarely found in a coloratura voice."

Chicago Herald and Examiner, Feb. 6, 1934.

LILY PONS ENTHUSIASTICALLY HAILED BY LARGE AUDIENCE

BY GLENN DILLARD GUNN

"More important, however, were the qualities of taste and feeling that distinguished Mme. Pons' song. She is a superb musician. Even the vocal pyrotechnics were executed, not primarily for technical display, but rather as problems in phrasing and melodic definition. Always she solved these problems through her feeling for balance and proportion, for contrast, for the underlying impulse of rhythm, or graceful melodic line. One listens to her as to a great violinist. For both the perfections and the limitations of her voice oblige her to treat song as a problem in abstract beauty rather than a persuasive address compounded of word and tone. Measured by these standards Mme. Pons achieved perfection as often in the course of her recital as the inevitable human frailties permitted. Serenely poised, without stress or strain, she set forth the delicate and facile intricacies of her song with a control that never wavered."

Chicago Daily Tribune, Feb. 6, 1934.

PONS DISPLAYS VOICE SKILL IN CONCERT HERE

"Dainty, fragile of appearance, she is at the same time a forceful personality when it comes to singing. Her voice, a delightful one, soars through the heights, meets a top note squarely in the middle, takes rushing passages at breath-taking speed, does all the tricks of dexterity that are defined by the word, coloratura, and never fails to charm."

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NEW YORK March 10, 1934 No. 2813

Was not the first mechanistic music the Anvil Chorus in Verdi's Trovatore?

—o—

No wonder modernistic music turned back. It was proceeding along a one-way street which proved to be also a blind alley.

—o—

New York appears to have rediscovered Beethoven this season and it is to be hoped that he will not be proportionately neglected in the metropolis next winter.

—o—

Mrs. Roosevelt has spoken in aid of the Philharmonic Orchestra public fund. Could not her illustrious husband whisper a word or two in the ear of those governmental agencies which are distributing moneys where it will do material good? This country also suffers from acute spiritual need.

—o—

A delegation from the Society of American Magicians is reported to be on the way to Washington "to ask government assistance for unemployed members of their art." This would seem to be a wonderful opportunity for some enterprising operatic impresario to pick up a really efficient stage manager for some of the Wagnerian extravaganzas. Take that little matter of changing a serpent into a mouse in Rheingold. And, in Lohengrin, a "presto, changeo" might help considerably in getting the swan transformed into Elsa's long lost infant brother.

—o—

The Metropolitan Appeals

Although it was prematurely reported that New York's opera would need no guaranty fund from the public in the coming season, the Metropolitan has definitely announced that such a campaign is again a regrettable necessity. Details as to the drive for funds have not been forthcoming, but it is to be assumed that the plan will follow generally that of last season, when Lucrezia Bori as chairman of an influential committee of musicians and socially prominent New Yorkers achieved with grace and success a task that was, at the outset, difficult and problematic. Last season yielded $300,000 from the public coffer, some of it sent in small amounts by persons throughout the country who had listened gratefully to the Metropolitan Opera broadcasts.

The announcement that the Juilliard Foundation will cooperate with the Metropolitan Opera Association in again offering financial assistance next season, and that an award of a Metropolitan début will be made to the winner of a competition among Juilliard School students, marks a further step in the liaison between these two outstanding institutions. The influential foundation has come to be not only a potent force for furthering the interests of young American artists through its acknowledged support of opera in English, but has now evolved a plan whereby they may step upon the stage of our most important lyric theatre, provided they are found to be prepared for such an important launching. Conversely, the opera authorities doubtless are appreciative of the monetary aid of such a powerful ally, and will do their best to further the coöperative endeavors which the Juilliard Foundation and the Schubert Memorial, Inc., have inaugurated for assuring a fitting début for talented native operatic aspirants.

Meanwhile, the New York Philharmonic Symphony Society has progressed with notable success toward the realization of its $500,000 guaranty fund. At the latest reports, the orchestra had received $267,000 in pledges, owing to the efforts of its socially prominent campaign committee. There has been a cordial response of the American public, not only in New York but throughout the country. The Philharmonic has come to have an added meaning in the lives of many through the Sunday afternoon broadcast programs that are the major musical event of the week in certain homes.

Optimism is therefore in order as to the outcome of these two important musical campaigns. The Metropolitan more than reached its goal last season; the Philharmonic is well on the way toward that happy eventuality. It is true that the first campaign of the sort is in some ways the hardest; after the public gets into the habit of coming to the aid of a favorite institution, there is a predisposition to contribute. Moreover, the general economic conditions in many types of industry are definitely improved. There will be more money available for the support of art in the season of 1934-5, if present trends are an indication.

—o—

Changing Operatic Morals

That unique genius who first observed that the times change must have had the fashions of operatic librettos in mind. It is, of course, true that dramatic entertainments are colored by the foibles and faiths of the society which holds the upper hand at any period and sets the pattern for behavior. In the eighteenth century amatory and other intrigue was favored by the socially elect, which at that time meant the remnants of the feudal aristocracy. In art there resulted such more or less exaggerated but basically revelatory pictures of the times as are found in the comedies of Beaumarchais (Mozart's Marriage of Figaro) and in modern variants in such a work as Der Rosenkavalier, which portrays the Vienna of Maria Theresa.

In the nineteenth century, the ruling society in many countries was middle class—the "great majority" which rode to power on the profits of trade—and its ideals of the sanctity of property, the bourgeois family and romantic love revolutionized the formulae of the stage, literature and song so completely that the influence is still dominant today. The heyday of Romanticism in opera resulted no less in such epics of the unbridled tear as Werther and Mignon, than in such a large scale hymn to the home as Beethoven's Fidelio. The core of modern opera as we know it—the "romantic interest"— the inevitable love duets, the eternal triangle and the heartless villain who would seek to sunder—is composed of essentially middle-class ingredients.

A by-product of this persistent exaltation of domestic joys was that odious and stilted emphasis on correct "appearances"; "respectability" and the blight of "compromise" that infected so much later nineteenth century drama and opera. If any playwright of the Scribe-Sardou period needed an infallible second act, he inevitably stirred into his brew one pure-as-snow heroine, one romantically dangerous male (preferably black-hearted) and one interior setting. In this age of the raised eyebrow and the omnipresent chaperon, it was positively blasting for a good woman to be alone indoors with a man. With calling etiquette rigidly prescribed, it was, of course, fatal if she should be seen entering what were then known as his "rooms." Hence, a whole forgotten gallery of dramatic masterpieces in which the big moment occurred when the heroine stepped bravely from behind a curtain, while the assembled arbiters of society paled, quailed and turned away to hide a curling lip.

Things have changed considerably nowadays, and one is tempted to believe that the alteration is for the best. We no longer feel the doubtless once-cogent logic in the situations of old melodramas. (Comedies rarely age with the rapidity of those pieces which took their morals seriously. Even Ibsen and Pinero can today be acted in such a way as to be funny.) Today, too, we have a realistic and predominantly materialistic attitude toward life. As a result the old-time heroines seem to us to have existed in a sort of vacuum. Consider, for instance, such a work as Linda di Chamounix, recently brought back to the repertoire of the Metropolitan. Perhaps the story was not taken too seriously in the 'nineties or even in the 'forties when it was first produced. But that which fascinates one today is the combination of economic guilelessness with morbidly acute instincts for social niceties. Of course, one may object that the characters in this opera are not real creations but stock figures to be pushed through the traditional pattern of a plot. In this case, the librettist neglected to peg down his action with plausible motives and causes for the turns of events, and he naturally knew nothing of the modern psychological procedures.

But was there ever a maiden of such curious contradictions of character as Linda? She was so devastatingly modest that she would not even suffer her beloved one an embrace. Perhaps this was the result of living in bucolic, Alpine regions. Yet she allowed him to domicile her in a handsome apartment and talked (or rather, sang) to him with disconcerting eagerness about the desirableness of their approaching marriage. Her parents were not even disturbed by the prospect of allowing the blossom-like Linda to travel on foot from Chamounix to Paris with a mixed company of village youths and maidens, equipped with nothing more than a shawl and (presumably) a tooth brush. When, however, she was found to be living in comfort in the Viscount's quarters in Paris, there was no alternative for her father except to curse and cast her off without even listening to her story. (Of course, when one had thus offended against "appearances," the older point of view was probably that death was by far the preferable alternative.)

On learning of her lover's forthcoming marriage to another, there was nothing for Linda, as a properly self-respecting maiden, to do except lose her mind; to retain complete sanity would have been to neglect a capital opportunity (far more potent than mere swooning or tears to the eighteenth century maiden) for making the male element "feel like a beast." Dotty, therefore, Linda becomes and so she remains until the proud heart of Charles melts and he hastens to Chamounix not only with a marriage license but with a receipt in full for the mortgage on the farm! According to modern psychology, this was an excellent way of slaying two bogeys with one case of *dementia praecox*. Not only could the heroine indulge some rare predilections for trills and rapid runs with the flute, but she brought a recalcitrant world to terms far more effectively than with merely an attack of the vapors. This is what moderns would probably call a case of "rationalizing." Come to think of it, though, there is nothing rational about any of the older opera librettos. . . .

—o—

Teaching Musical Appreciation

The newspaper and magazine have come to the school-room in recent years. The newer methods of pedagogy rely more on records of current events as portrayed in periodicals than did the moss-back practices of their elders. And the innovation has proved popular with the young, as any one can testify who has witnessed the ardor of a class in English dissecting the latest issue of a liberal journal of opinion. Not least zestful are those classes in which the youngsters themselves take charge and deliver their reports to a chairman.

In music, too, some of the more progressive schools have kept in touch with actual doings of the present day in the musical world by subscribing to long-established periodicals in this field. Rather than feed the eager young mind on ancient sagas of the days of Caruso, Melba and Patti, when musical conditions were very different and the public taste a far cry from the present, classes have been organized around the weekly doings of modern concert halls and opera houses.

A letter recently received from the director of a class in music in a large city of the West contained the following request: "Please continue our order for the Musical Courier for our Music Appreciation class for second semester use, and increase the number to twenty-four each issue. We are still thinking the Courier a very valuable aid in our work."

It is always pleasant to find one's opinions quoted as a criterion in forming musical judgments. Such a trust imposes upon the staff of writers for any publication an added incentive to do their best work.

VARIATIONS

By Leonard Liebling

This department received a letter from one of its friends, Gena Branscombe, composer, which deals with matters that call for an answer. However, only one person is competent to take up the main question in Miss Branscombe's missive and therefore Variations sent it to that gentleman, who is Richard L. Stokes, critic, and author of the libretto for the new American opera, Merry Mount.

Herewith appended are the communication of Miss Branscombe and the reply of Mr. Stokes:

New York, February 28, 1934.

Dear Variations:

Why has no critic (newspaper or musical journal) spoken of the chronological errors and distortions of Mr. Stokes' libretto for Dr. Hanson's opera Merry Mount?

I did intensive research as to the life and times of the Pilgrims—when at work on my choral drama, Pilgrims of Destiny. But almost any public school child is able to distinguish between the Pilgrims and the Puritans. There were no Puritans here in 1625, and the Pilgrims were gentlefolk—tolerant—young—lovable—and courageous beyond our understanding.

Governor Bradford ("young" William Bradford in 1625) is one of my heroes. A great executive—a high heart that no adversity could daunt—twice married—a man among men.

At the time Mr. Stokes depicts his "Wrestling Bradford"—there were no Puritans—no Merry Mounters—no pastor of any sort among the Pilgrims—and the Pilgrims were engrossed with keeping enough food in their children's bodies to keep them alive—and heat enough in their fireplaces to keep from being frozen to death. By night they buried their dead—so that the Indians wouldn't know how few of them were left.

If Mr. Stokes wishes to write fiction he must label it fiction—and put no definite date on it.

I have no Pilgrim blood—but my people came in 1640, from Scotland and the Palatinate, via Holland (the Branscombes came 100 years later) and they froze, and worked and fought and died, and made a country for us. What the Pilgrims brought us is a priceless heritage.

Mr. Stokes cannot blame his inaccuracies on Hawthorne. They're his own, and sometimes such silly little ones—such as calling a woman character, Love Brewster. Love Brewster happened to be one of the sons of William Brewster—Elder Brewster. And there were no Shakers in 1625.

My heart is bound up in the development of American music—but this sort of thing is saddening.

I cannot understand why no one has gone into the matter of Mr. Stokes' tampering with historical facts.

Some day I hope you'll tell me what you think about it.

Always appreciatively,

GENA BRANSCOMBE.

New York, March 5, 1934.

Dear Variations:

Between persons addicted to fact and those given to imagination there appears to be fixed an impassable gulf. Almost any public school child should be able to inform your correspondent that, had I restricted myself to the literal data, there would have been no opera of Merry Mount. Even Hawthorne, in order to compose a symmetrical tale of a few pages concerning Thomas Morton's plantation, found himself under obligation to elaborate upon the record.

The same school child would explain further that in common American usage Pilgrim and Puritan are synonymous. However, I took care that the term "Pilgrim" should not once occur in the libretto. I might add that the Pilgrims, "these tolerant and lovable gentlefolk," did actually, with implacable rancor, persecute Thomas Morton, even after he was disarmed and helpless.

I distinguish between the truth of fact and the truth of art. Under the dispensation of the latter, I felt free to telescope certain characteristic phenomena of the colonial period of New England. The early settlers of this region did as a matter of chronicle torment and even execute divers Quakers. Whether this occurred in 1625 or later seemed to me supremely immaterial. They also murdered witches and believed devoutly in demonology. But if I had represented Wrestling Bradford as assassinating Gower Lackland from ambush with a dagger, or Plentiful Tewke as sending poisoned gloves to Marigold—these would have been æsthetic falsehoods, untrue to the *mores* of pioneer Massachusetts.

I am weary of explaining that Wrestling Bradford is a fictitious character, without relation to William Bradford, Governor of Plymouth Colony. That there might be no confusion with the historical personage of that name, I deliberately changed the sex of Love Brewster. The date of 1625 was intended merely as an approximation. Save for the Maypole scene, Nathaniel Hawthorne is to be acquitted of all responsibility for the book of Merry Mount.

Why has not someone complained of the treatment dealt in the libretto to the Cavaliers? They are far from idealized. They are offensively arrogant and insulting. They are so stupid as to underestimate their enemies. They are also weak. Five bars of the respective utterances, verbal and musical, of Cavalier and Roundhead, should convince every listener that the aristocrats are no match, in strength and resolution, for their plebeian foes.

Our enlightened school child would also be aware that the title of "dramatic poem" or "libretto" implies fiction. Is there an opera book in existence that scrupulously transcribes history? And what, after all, is history? Frederick the Great defined it as "a set of lies agreed upon by pedants." It chances that there are available, in the nearest library, two narratives of Thomas Morton's adventure which were written by leading actors in that incident, Elder Bradford and Morton himself. Any reader desirous of learning the hard and irrefutable facts may take his choice, for these records are as diametrically opposite as the poles.

Very truly yours,

RICHARD L. STOKES.

* * *

Mr. Stokes treads on secure ground when he asks: "Is there an opera book in existence that scrupulously transcribes history?"

When one recalls the familiar librettos, the question answers itself with a strong negative. In some operas it was even necessary to change the locale of historical events so as to satisfy certain political censors.

History while it actually transpired, rather stupidly neglected to shape itself into logically ordered scenes and acts suitable for operatic purposes. Many of the historical characters, showing the same disregard, made their utterances into anything but material suitable for arias, ariosos, cavatinas, recitatives, Sprechgesang, and the like. Historical events, deliberately flaunting the librettists, composers, and ballet directors, often had to be shown the error of their ways and made to behave operatically.

It is not a good idea, on the whole, to probe too deeply into the truth and logic of the librettos, and if Miss Branscombe persists she might cause general distrust of them all. At present the public is enamored of Wagner's Ring cycle and believes in the librettos as gospel. Let them begin to analyze and check up mythologically on those screeds, and gone would be the childlike belief in Wagner's tragedies, romances, philosophies, and all his fabled crew of characters.

Faust was given twice in one day for New York's opera public last Saturday (Metropolitan and San Carlo performances) and one shudders to think what might happen if the patrons ever discover that Mephistopheles cannot really make wine flow from an empty cask, and that Marguerite, far from being in heaven after the opera, in reality is at a cosy little restaurant having a light supper of antipasto, risotto, and fromagio, with several nips of Chianti.

Would Miss Branscombe wreck the operatic trust and faith of all the world?

* * *

Nathan Zatkin, publicity promoter for the manager who is sponsoring Four Saints in Three Acts, writes to the New York World-Telegram:

The effect of Four Saints in Three Acts on a man of vast culture may be gleaned from an article, written by Father La Farge, a member of the Jesuit Order, in a Catholic publication, America. Father La Farge was present at a rehearsal some few weeks before the premiere. He says, in part. ". . . some solution may be attempted of the riddle, if it is a riddle . . . Gertrude's idea seems to be a baroque fantasia. She wishes to convey to spectator and hearer the vague general impression of how the Baroque appeals to her, its contained grandeur, its dignity of high noon and blue skies. . . . But this is not done too seriously. It is ironical—seriously ironical, or ironically serious. . . . She conveys too, in a strange way, the impression that a spiritually illiterate person receives from the accidentals of the Catholic liturgy. . . . The chanted lessons of the Church appear solemn and yet inconsequential—grave announcements of the inexplicable. . . ." This is the interpretation, measured and serious, of a person of full background, deep sensibility and fine scholarship.

However, there is better news than Father La Farge's interpretation. Mr. Zatkin comes forward with definite data to confound those who say that the Stein-Thomson opera is plotless puerility. Here is Mr. Zatkin's more than welcome revelation:

But for those who cannot rest easily in a theatre without a plot, it may at least be revealed that there is one in Four Saints in Three Acts. It is only the vague tracery of a plot, however. It conveys impressions, rather than concrete things, and beautifully leaves much to the imagination. There should be, however, an explanation of those two figures, the Compere and Commere, who have excited so much wondering comment. Miss Stein has lifted these bodily from the ancient French revues. They are merely a master and mistress of ceremony, announcing stage directions, scenes and sometimes the first line of an aria. They are allowed but few scenes of their own, and visitors to the opera who remember their thrilling love scene, with its impressions of languorous jungle passion, in the second act, need not be told how little words mean in conveying emotion. The dialogue there, printed badly on white paper is, "Scene eight. To wait." "Scene one. And begun." "Scene two. And to." "Scene three. Happily be" . . . etc. But few works, whether operatic or dramatic, and no matter how overladen with words, can convey pure physical love better than Abner Dorsey and Altonell Hines do in this bit of musical dialogue.

* * *

General Johnson declares in an interview: "The ultimate aim of the NRA is to have an industrial control organization spreading out like the keyboard of a piano where, by concert of action, industrial harmony may be had."

If General Johnson's statement means what it reads like, Gertrude Stein has found the material for her next opera libretto.

* * *

Then there is the leaflet distributed by the Horse and Mule Association of America, in which a passage reads: "Every man, woman and child in America has been affected by the decrease in horses and mules in America."

I have been aware for quite a while that something is wrong with me and now I know what it is. While I can do nicely without horses, I simply must have my mules.

* * *

Crawford Clothes, Inc., New York, claims to have a customer named Brahms. The proud tailoring firm evidently has never seen a picture of the great Johannes with his short-sleeved coats and baggy trousers.

* * *

"Frank Black, radio conductor, makes all his orchestral players stand while performing," writes J. P. F., "and I am anxious to find out whether the piano, too, is upright? . . . And while I'm on the subject of conjecturing, I feel no uncertainty that some of those radio singers who warble Smoke Gets in Your Eyes, could justifiably change the title to Smoke in My Throat."

* * *

In those lists of large salaries published by the daily newspapers last week, the pay of music critics was omitted. No doubt the government feared a national uprising if the vast earnings of the craft—and for doing practically nothing—became generally known.

* * *

B. F. would like to know "whether the NRA plan adopted by some of our symphony orchestras really means 'No Room for Americans', so far as conductors are concerned?"

* * *

Simon Snooper feels dreadfully offended, my dears. He says that he is the only person in New York who has not been mentioned as the next impresario of grand opera at the Hippodrome.

* * *

Mrs. Heniot Levy, of Chicago, suggests that "Nazimova now might become one of the most popular actresses in Germany."

* * *

Oscar Thompson is out with a new book on music criticism, and Variations hopes to review it next week. Meanwhile the nefarious profession goes on about its fell work.

* * *

Four Saints in Three Acts is continuing indefinitely in New York, apparently defying Gena Branscombe to prove that the plot is historically inaccurate.

* * *

Italy, Austria and Hungary may merge politically—but it is safe to say that the aria, waltz and czardas will insist upon self-determination.

* * *

At least your piano and phonograph do not launch into sales talks.

What curious publicity the American Tobacco Company puts out about the broadcast Metropolitan operas it sponsors. Imagine saying, in so many words, that Merry Mount is the heaviest score in the world of this branch of the tonal art, weighing nine and a half pounds. The lathering gentleman of musical stagecraft, to wit to whoo, the Barber of Seville, only tips the scales at less than one pound. Do you suppose Howard Hanson has any idea that he has given birth to the heavyweight champion of the sport? Here's his chance to fix a fight with Primo Carnera.

* * *

At the last Tannhäuser performance the front row listeners' sides shook with glee when during the Venusberg scene while the dancers were cavorting amorously, two men in the wings were heard giving orders. Some of the repeated remarks heard above the orchestral din, if printed here, would even bring guffaws to my dessicated throat and a rosy blush to my yellowed cheek.

* * *

Last Saturday I stuck my pointed nose into the Russian Tea Room on Fifty-seventh Street just to sniff the scented aromas. Who did I spy *bortsching* and *shashlicking* avidly but Ganna Walska, Jacques Danielson, Leonard Liebling, Louise Behrens, Jack Salter and Albert Doman (Rethberg's hubby). Oh where, oh where was Mischa Elman and his fourteen sandwiches, which devoured, leave him still so hungry?

* * *

Jerry Farrar (yes, ma'am, *the* Geraldine herself) gave a dinner with Mrs. William P. Gilmore's connivance a couple of weeks ago which I have just found out about. It was a *vera festa Italiana* with Giuseppe de Luca cooking the spaghetti and served by Giovanni Martinelli. After the guests (who listed the great Gatti-Casazza in a rare personal appearance, Lucrezia Bori, Rosa Ponselle, Marion Telva, Pasquale Amato, John McCormack and Charles Hackett) had become replete with gustatory contributions, Jerry and Amato sang a duet from Don Giovanni.

* * *

Parties this winter are costing me much money and creative thought. For in order not to be discovered I have to visit my favorite costumer sometimes as many as four times a week to ferret out proper disguises.

Last week the Musical Art Management Corporation gave a reception to open its new offices in the RCA Building. Upon receiving an invitation from Alexander Merovitch, the well-dressed honorable president, I scratched my head for twenty minutes without stopping before I could invent a sartorial hallucination.

At last I wended my staggering steps to the ceremonial feast clad in a full beard, decorations and white spats. To all eyes I was a forgotten Georgian prince from the Russia of folk-lore and extravagant fairy-tales.

As I stepped from the mansion-like elevator I was met by a perfectly groomed butler who took my hat; another butler, twin to the first, relieved me of my coat; and a third butler, triplet to the other two, almost robbed me of my beard but finally was satisfied in only lifting my walking stick.

I entered the gorgeous black and silver walled office with its row upon row of white tables piled plenteously with food for the mouth. My startled eyes fell first upon Bert Riker flirting with Maria Kurenko, to pass blushingly to faces long familiar to my bedizened gaze. In this one room were Horace Johnson, Pierre Key, John Majeski, George Hilbert: imagine it! Against a wall leaning nonchalantly were the lads and a lassie of the legitimate (?) press, F. D. P., W. P. Tryon, Amy Porter, Mr. Tucker and not very far away Eric von der Goltz, Bert Neuer, Alec Greiner, Cal Franklin, Ada Cooper, George Colledge, Miss Shea (the last four all rivals of the MAMC—just picture that). As I hurried into the shimmering gold sanctorum of Mr. Merovitch I plunged into a mass of humanity which finally resolved itself into Jack Danielson, Sophie Braslau, Elizabeth Santagano, Joe and Izzy Achron, Max Panteleieff, Mishel Piastro, Balanchine (the ballet master), Nicky Moldavan, Muriel Kerr, Benditzky, of the Gordon Quartet, Mr. and Mrs. Eitingon, Leonide Bolotine, and his wife, Victor Chenkin, Enrico Cerracchio, Iggy Hilsberg and his *frau*, that nice vice-president guy of this corporation, Max Manischewitz and Edith, his wife, Max' brother and Max' brother's wife, Charlie Koehler and Mr. and Mrs. Charlie Cooke.

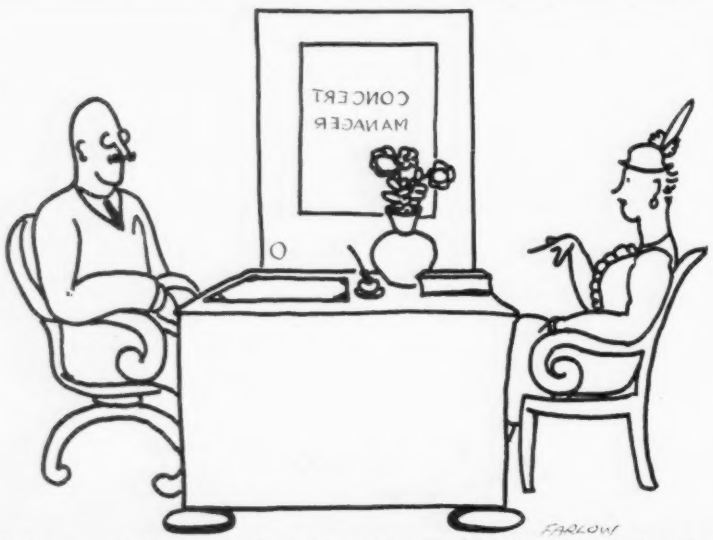
Do you wonder I was dizzy, what with the Russian punch (which felt more like a kick to me after three glasses) and the twenty-eight different kinds of *canapes?* At any rate after shaking Alex' hand (look back if you can't remember which one he was) and clicking my heels until my decorations jangled merrily, I said *adieu* or whatever the Russian for farewell is, and passed out fondly accompanied by six perfect butlers, all triplets.

* * *

The next party I attended took a lot of bribes to crash. I not only had to buy the regalia of an Hawaiian musician (no, it was not a grass skirt. It was a quite proper pair of black pants with a tricky red sash that admirably displayed my *effete* form) but had to learn the language in three hours. Now I can say Aloha with the best of them and sing it in all registers.

The party was Goeta Ljungberg's and, children, what a swell time that was. I enjoyed the Swedish punch much more than the Russian. It hits oftener, more suddenly and harder.

All the tonal emitters, whether they work on paper or by sound, were there. Among the few I recognized, before Mario gave me the fourth Aloha in liquid form, were Doris Doe and her sister, Re, Edith Henry, Josie Vila, George and Dora Hilbert, Dick Crooks, Fitzzy Haensel, and Mrs. Fitzzy, Hod Parmalee, Hod Johnson, Hod Potter and L. L. scuttling around with Alma Clayburgh and Florence Foster Jenkins. Of course little Frankie Wenker was there, William Matheus Sullivan, the Swedish Consul-General, Jerry Bohm, Marek Windheim, Nino Martini, but I broke my guitar over my partner's head just then because he started singing Kathleen Mavourneen and I had to run out before I should have my disguise stripped from me. Anyway I have a memento of the occasion, a book of matches, stamped with the name of Salome in scarlet. I'm all burned up!



"What's more, Mr. Schmaltz, mothers' clubs just love 'The Face on the Barroom Floor.'"

I happened to see the proof of the front cover of this week's issue lying on Horace's desk and wondered what Martinelli was so happy about when the picture was taken. In falsetto tones I called up Mr. Castor, his sec., and pretended that I was Horace's Miss Scallon. "Please Mr. Castro," said I, "what is Mr. Martinelli grinning about on this week's cover?" "Why shouldn't he?" Mr. Castro said. "The picture was taken in Verona last July when he gave a benefit in the public square and he was so happy because the crowd was cheering." "Well, I don't blame him," I murmured. "He looks like the kid with the million dollar smile." "Million dollar, indeed," expostulated Mr. Castro. "You forget that the dollar has been devaluated since that picture was made. That smile is worth $1,600,000 now." And they say artists don't know the value of money!

* * *

I heard that Heifetz was late for one of his broadcasts the other day at N.B.C. You know, they have a special elevator to take artists up there, but when Heifetz galloped into the building it wasn't at the ground floor. Therefore he tried to crash one of the other cars, saying "Take me up to the studios quick; I'm late."

"Nothing doing, buddy," answered the operator. "You'll have to wait for the regular cars."

"But *I'm* Heifetz. I can't wait."

"If you were Roosevelt, himself, showing St. Peter the building, you'd have to go regular-like."

Heifetz waited.

Foreign News in Brief

Erica Morini Captivates Copenhagen

COPENHAGEN.—Erica Morini, Austrian violinist, made her first appearance here in a recital given for the benefit of unemployed Danish musicians. She received a warm reception and caused a great success by virtue of her beautiful and superior playing. The outstanding item of the evening was the Glazounoff concerto. She displayed warmth and depth of tone and a wealth of nuance which was particularly evident in Paganini's fantasy on the G string. In Bach, Beethoven and Mozart she exhibited classic purity of style. The applause increased throughout the evening and culminated in persistent requests for encores. E. W.

Vienna Volksoper to Reopen in March

VIENNA.—An agreement was reached between the Volksoper Society and a group of business men, according to which the Volksoper is to reopen in March, provided a revolving stage can be built for the theatre before that time.

The main difficulty which stood in the way of resuming activities in that theatre, was the tax debt of about 30,000 schillings ($5,500) which had to be paid by the new management. According to the agreement the new management will not take over this debt.

The concession goes to a German manager, whose name is not yet published. The artistic director will be Miksa Preger, who will open the house on March 10 with Maja, an operetta by the young Hungarian composer Sobolsc Fenyes. The operetta has been played in Budapest 220 times. A. R.

Sunday Nights at Nine

The second edition of the current Sunday Nights at Nine was presented by Catharine A. Bamman at the Barbizon-Plaza on March 4. Similar in its type of intimate revue to the entertainment which has just closed a seventeen weeks' engagement, this show offers a charming program of songs, dances and brief sketches that starts by satirizing the Gay Nineties and ends in the modern manner.

Although the entire evening affords delightful pleasure, which this first night large audience thoroughly enjoyed, several of the items of the twenty-one listed were outstanding in artistic value and certainly comparable to the best efforts of any Broadway production. In the first half of the program the excellent pantomime and characterization of Queen Victoria offered by Peter Joray evoked peals of deserved merriment, as did the sketch entitled Oh! Genevieve, acted by Jane Alden and Sigmund Spaeth. Part II held three new songs by Jacques Krakeur 2nd, which were effective and musically attractive. The first of these, I Can't Remember His Name, sung by Miss Alden, commanded much applause because of the meritorious presentation she gave it. Sam Wren interpreted Bashful Boy in properly embarrassed fashion and Shirley Booth sang Poor Little Roxvette with a histrionic charm that was completely captivating.

Of the sketches in the second half of the program, the parody written by Don Marquis on Four Saints in Three Acts, labeled Three Saints in One Act, was amusing. Ably played by Romeyn Park Benjamin (Noah), Ackland Powell (Cap'n. John Smith) and Sam Wren (Jonah) it was greatly appreciated. Of the dances Willie the Weeper, a dance-pantomime interpreted by Felecia Sorel aided by Dr. Spaeth, created much enthusiasm for the authoritative manner and the artistic finesse with which Miss Sorel presented it.

The remainder of the large cast held Ellery Allen in excellent interpretations, slightly accentuated, of old songs; Nina Margo and Anna Austin, attractive dancers, and Nina Gordani singing folk-songs with a peasant-like flair of rare ability.

The direction of Gerald Hanchett showed skillful art and enabled the entertainment to move quickly, unhampered by stage waits. H. J.

Deering's March Programs

Henri Deering, pianist, who broadcasts on Mondays over an NBC-WJZ network, began his March programs with a Schubert-Liszt hour. On March 12 Mendelssohn will be played; March 19, Forest Murmurings (Liszt), Soiree de Vienne, No. 7 (Schubert-Liszt), etude in D flat (Liszt); March 26, rondo in C (Beethoven), chorale from the fourth cantata (Bach-Deering) and the Bach fantasie, C minor.

OBITUARY

Norman O'Neill

LONDON.—Norman O'Neill, composer, died on March 3 at the age of fifty-eight. Mr. O'Neill, a native of London, composed for the violin and piano and wrote many songs. However, his best known work was in incidental music for the theatre. In this field he wrote for Maeterlinck's The Blue Bird, Sir James Barrie's Mary Rose, the Shakespearean dramas Julius Caesar, Macbeth and The Merchant of Venice, as well as for Through the Green Door and The Gods of the Mountain. He also edited A Golden Treasury of Song and the Ethical Hymn Book. In 1928 he conducted his Shakespearean Sketches, into which his Merchant of Venice music had been expanded, at the Bournemouth Festival. R. P.

Robert Perutz

CINCINNATI, O.—Robert Perutz, Polish violinist and member of the Cincinnati Conservatory of Music faculty, died here on February 28. He graduated in law from the University of Lemberg, then turned to music and received a degree from the Conservatory of Lemberg, studying later under Henri Marteau and Carl Flesch. Mr. Perutz toured in Europe and South America for several seasons. After another tour of South America in 1920-21 he came to the United States and joined the faculty of the conservatory. He was decorated by the Sultan of Turkey and other European rulers and was also known as a linguist and a brilliant journalist. He is survived by his widow, Mrs. Beatrice Perutz, a brother, Witold, in New York, and a brother and a sister in Poland. M. P. D.

Gene Rodemich

Gene Rodemich, pianist, composer and orchestra leader, died on February 27 at the Medical Arts Sanitarium, New York. Mr. Rodemich was born in St. Louis, Mo., and started his musical career as a pianist, later conducting a dance orchestra. He was accompanist for Elsie Janis on several tours, among them one in Europe.

Mr. Rodemich was general manager of the Van Buren Corporation, producers of animated cartoons, until a month before his death. He composed the music for many of these short subjects, also the synchronization of the old Charlie Chaplin films, reissued with sound effects. He was identified with the National Broadcasting Company, and had been conductor of many of their features. He also had had a record engagement of three years as conductor and master of ceremonies at the Metropolitan Theatre, Boston. He leaves a widow, Mrs. Henrietta Paul Rodemich, two children, two sisters and a brother.

Samuel E. Moist

WILMETTE, ILL.—Samuel E. Moist, head of the former Moist Piano Company of Chicago, died at his home here on February 25, after a long illness. Mr. Moist, who was sixty years of age, was born in Le Mars, Ia., but spent the greater part of his life in Chicago. He was for many years an outstanding figure in the piano industry and was a benefactor of music. He helped organize and maintain student orchestras at four music schools and aided many young musicians to continue their studies. He is survived by his widow, Christine, and a daughter, Jane. R. D.

Mrs. Adam Schaaf

CHICAGO.—Mrs. Adam Schaaf, widow of the founder of the Adam Schaaf Piano Company, died at her home here on February 26, at the age of eighty-two. The piano company was established in 1873, and is now operated by two sons, Harry and Fred A. Schaaf. A daughter, Mrs. Esther O'Malley, also survives. J. C.

Convincing Productions in English Called Chief Need of American Opera

Edoardo Sacerdote, Director of Chicago Operatic Art Theatre, Sees Lack of Dramatic Qualities in Text, Music and Production as Chief Drawback of Native Lyric Stage

CHICAGO.—Edoardo Sacerdote, director of the Chicago Operatic Art Theatre, a close student for many years of the operatic situation in this country, recently expressed his views on opera in English and American opera to a representative of the Musical Courier.

"Operatically speaking," said Mr. Sacerdote, "America has a large number of composers who have the talent, the theoretical knowledge, the ambition, the urge toward the theatre, but who lack the most necessary element for the successful opera writer: the sense of the theatrical effect. The few exceptions establish this fact very strongly. Many operas by American composers are very strong musically, but very weak theatrically, because few composers have had the opportunity of seeing their works staged and of learning first-hand where the weak points lay.

"Most opera writers select librettos which may in themselves be literary masterpieces but where the practical stage effect is nonexistent. Most libretto writers are well aware of the technic of writing books, but have had no practical experience in building a drama for the stage.

"After selecting the story, the composer writes some excellent songs, connected by recitative or, most often, absolutely disconnected. But beautiful music alone does not make a vital opera, just as a beautifully written novel is not always filled with vital drama.

"However, talking about these problems does not help in solving them. We may shout: 'Down with foreign artists and foreign music; long live the American music and the American artists,' but all we achieve by shouting is to become hoarse and to retard this fateful advent of the American opera.

"Managers do not believe in American opera because the believers of opera in English are the constant absentees of any performance in English, but this is the necessary first step toward what I would call not a national theatre but a plain, commonsense presentation of opera.

EDOARDO SACERDOTE

"The successful operas of today are the ones where music enhances and emphasizes the development of the drama. By drama I mean the presentation of conflict of emotions and of action. All operas also have this conflict and this action, but if we listen to it in a foreign language, we don't understand it.

"Unfortunately, we Americans who have broken away from all traditions in everything else, still don't see that Lucia, for instance, is a great drama and not merely a vehicle for a sextet and an aria. We would, in Lucia, see a drama, if the drama was made plain and understandable, by being presented in good English and sung by artists who would devote as much time to the study of English diction and pronunciation as they give to the foreign languages.

"Also, if all the foreign operas were presented in English, then the shock of hearing a singer tell of his or her plight in the same everyday language used by actors of the spoken drama, would be lessened.

INTEREST IN THE THEATRE

"No wonder opera is now classed among the punishments a person has to submit to if he wants to keep afloat in the social swim; no wonder that opera is weakening and slowly dying out. In Italy, perhaps five per cent of the new operas offered to the public are vital enough to survive after one season. But the public is interested in these efforts and encourages them because out of them may come a masterpiece. The Italian opera composers live in the theatre, improve in the theatre, so that the theatre becomes an essential part of their musical consciousness.

"How many American composers consider themselves extremely lucky, if they can present their operas in concert form, the composer at the piano, some friends singing the principal parts and other friends listening, courteously but impatiently, and after the exhibition congratulating him, and assuring him that the opera should be accepted by one of the great companies?

"And that is the end of that opera, and the end of the interest of the public for the composer.

MORE OPERA COMPANIES NEEDED

"Not for patriotism's sake, but for the sake of the life of opera in America, I am urging the establishment of opera companies everywhere with the purpose of popularizing not one individual singer, but opera itself. I am urging seasons of opera on an artistic, but not on a spectacular plane, so as to bring the audiences nearer to the real drama in music. I am urging the use of American singers, whose voices are as beautiful as any anywhere, and whose instinctive feeling for interpretation needs only practical experience. I am urging opera in English, even in mediocre English, so as to break away from that nonsensical habit of admiring what we do not understand. We also would end that supine and meek acceptance of artists singing in the same performance in different languages, an acceptance which is an admission of incompetence on the side of the singers and an insult to the intelligence of the audience. But as long as the audience does not rebel against this insult, either by ignorance or by indifference, it deserves to be thus insulted."

J. C.

Musicales

Dickinson Plays Elgar Music

The Friday Noon Hour of Music at the Brick Presbyterian Church, New York, on March 2, was given over to works by the late Sir Edward Elgar. Four organ numbers, three vocal items and three for cello, were interpreted by Dr. Dickinson, Viola Silva, contralto, and Joseph Emonts, cellist. Some highly interesting music issued from the organ, especially the *allegretto* from the sonata in G minor. Absolute stillness testified to the appreciation of the throng of listeners. Miss Silva's richly expressive voice was heard in Shepherd Song, and the emotional cello pieces commanded hushed attention.

F. W. R.

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Ruth Shaffner Offers Compositions by Mrs. Beach

ARDSLEY-ON-THE-HUDSON, N. Y.—Ruth Shaffner, soprano, Mrs. H. H. A. Beach, pianist and composer, and George Rasely, tenor, gave a concert on February 19 at the Ardsley Racquet and Tennis Club, for the Hastings Women's Club. With the exception of a group of MacDowell numbers with which Mrs. Beach opened the program, the entire list was made up of her own compositions. Mr. Rasely sang Springtime, Wind of the Westland, and I Send My Heart Up to Thee; Miss Shaffner, Ecstasy, Fire and Flame, Ah Love but a Day, and Mine Be the Lips; and the two joined in Sea Song, Give Me Not Love, and The Year's at the Spring. Piano excerpts performed by the composer were Young Birches, Hermit Thrush at Morn, Honeysuckle, and Tyrolean valse fantasie.

This combination of artists is an excellent one. Miss Shaffner's velvety voice is a fine medium for Mrs. Beach's songs. Mr. Rasely brings virile timbre and warm temperament to his interpretations. Mrs. Beach is a pianist of finish and attainment, in addition to her rich gifts as composer.

M.

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Freischütz Presented by Berta Gerster Gardini

Berta Gerster Gardini presented a tabloid performance of Weber's Der Freischütz for the Middle Bronx Workmen's Club, on February 24. The cast was impersonated by members of Mme. Gardini's vocal school: Agatha (Helen Curtiss), Anna (Lillian Odze and Mildred Tisch), Max (Charles Sorce), Caspar (Wallace West), Killian (Ben Green), First Bridesmaid (Lydia Trabinger), Second Bridesmaid (Maria Schenkel), Third Bridesmaid (Sofie Messinger), Fourth Bridesmaid (Hilde Schenkel) and the Huntsmen (Fernand Larband and A. Kenjon). Florence Barbour, who was the musical director, accompanied at the piano and the scenery was created by Harry Robertson.

The work was condensed by Mme. Gardini to cover two acts, the deletions covered by oral explanation. The performance, though only three weeks in rehearsal, came off with *élan*. It had spirit, verve, technical and artistic authenticity and much to recommend it outside of the amateur class. Individually speaking there was much to praise also. Miss Curtiss is a personable young lady, with a charm that easily gets over the footlights. Furthermore her voice is well adapted to the lyric arias of Agatha, which she sang with skillful phrasing. Mr. Sorce as Max sang with a voice of uncommon beauty. It is strong, easily produced and backed with intelligent feeling. After his aria the audience greeted him vociferously.

Misses Tisch and Odze, impersonating Anna, added their share to a lively second act. Miss Odze's relating of her flirtations was captivatingly sung. Wallace West, as the wicked Caspar, offered a performance that not only was sinister vocally but facially. His costume further carried out this effect. The young ladies forming the group of bridesmaids were charming. The same group formed the ensemble of the first act which was headed by the colorful Mr. Green as Killian.

The second part of the program was taken by Verna Carega, artist pupil of Mme. Gardini in the presentation of her vaudeville act: Sophisticated Lady. Miss Carega's abilities have often been commented on in the columns of the Musical Courier. They are brilliant and with the natural endowment of a mezzo soprano voice of good quality aroused spontaneous enthusiasm from her hearers. Bob Fram was at the piano for the interpreter.

At the close of the entertainment Mme. Gardini and her pupils were given a royal ovation truly merited.

M. T.

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Ernesto Berúmen in Recital at New York University

Ernesto Berúmen, concert pianist and pedagogue, was heard in recital at the new auditorium in the Educational Building of New York University, New York, on February 20. In spite of a blizzard that had paralyzed traffic, a large audience attended. Their efforts were well repaid, for Mr. Berúmen gave a recital of artistic value. The listeners were quick to recognize the worth of the pianist's playing and he was obliged to bow several times after each number, and would have been justified in repeating almost every item on the program. Outstanding

(Townsend photo)

ERNESTO BERÚMEN

were the Mexican Ballade by Ponce, Concert Allegro by Granados, Cracovienne Fantastique by Paderewski and the Rhapsody by Dohnányi. In these he reached a lofty plane of keyboard art. The audience also manifested its delight in his presentations of Gluck's Ballet, Falla's Fire Dance and Fauré's Cradle Song. In addition to depth of emotional expression Mr. Berúmen has impeccable technic and musicianship.

G.

Rubinstein Club Program Arranged by Three Garrigues

The Rubinstein Club will give its third luncheon-musicale on March 13 in the roof garden of the Waldorf-Astoria, New York. The musicale at three o'clock has been arranged by the three Garrigue sisters. Eleanor Garrigue Ferguson presents Margherite Bailhe, pianist; Alice Garrigue Mott is introducing Margaret Roberts, soprano, and Marie Plant, coloratura soprano; Esperanza Garrigue presents a grand opera quartet—Marie Montana, Marjorie Squires, John Kelvin and Hector De Lara. The accompanists are to be Maurice La Farge and Anca Seidlova.

Cleveland Forces Give Honegger Psalm

Rodzinski Conducts Orchestra, Chorus and Soloists in First Local Hearing of King David

CLEVELAND, O.—Returning from an extended Eastern tour through Pennsylvania, Connecticut, Ohio and Massachusetts, the Cleveland Orchestra was warmly welcomed by sold-out houses in its initial presentation of Arthur Honegger's symphonic psalm, King David. The orchestra chorus of 350 voices had been trained by Griffith Jones during the season. It sang the difficult passages with precision and efficiency under Artur Rodzinski's baton. The solo parts were well cast and intelligently interpreted by Ethyl Hayden, soprano (substituting at the last moment for Ganna Walska), Marie Simmelink Kraft, contralto, and Dan Gridley, tenor. The rôle of the narrator, of especial importance inasmuch as it serves to link together parts of the drama, was entrusted to Rabbi Barnett R. Brickner of the Euclid Avenue Temple, whose fine diction, dramatic feeling and thorough understanding of the significant beauties of the text, added much to the success of the performance. Above all hovered the musical genius of Rodzinski to create a profound impression upon the audience. A third performance was arranged owing to the excessive demand for tickets.

Yielding to popular demand because of his success as an operatic conductor, Dr. Rodzinski has completed arrangements for a presentation of Wolff-Ferrari's The Secret of Suzanne, with Eleanor Painter Strong, George Houston and Elmer Lehr taking the principal parts. The second half of the evening of March 8 and the afternoon of March 10 will be given over to Harald Kreutzberg and Ruth Page in modern ballets, including Ravel's Bolero. Incidentally, this performance takes place on Ravel's fifty-ninth birthday.

Mischa Levitzki was heard in recital on the Euclid Avenue Temple Course, giving a program of popular classics ranging from Scarlatti through Beethoven, Chopin and concluding with Liszt, Rachmaninoff and his own compositions. He was acclaimed for his flawless technical skill and played many encores at the end of his program.

NEW CONCERT SERIES OPENED

A new series of four popular concerts by the Cleveland Orchestra has been inaugurated on successive Tuesday nights, to be broadcast as well. The first of these brought a fine program of Dvorak, Wagner, Smetana and Johann Strauss and was heartily applauded by a large and enthusiastic audience.

The second evening concert of the Fortnightly Musical Club took place at Steinway Hall, featuring the Fortnightly Chorus, under the direction of Zoe Long Fouts, with Ben Burtt as accompanist, in three sacred canons by eighteenth century English composers, edited by Gustav Holst; a group of song arrangements and selected numbers from May A. Strong's Slumber Songs of the Madonna, in which they had the assistance of Marion Lehne Strickling, violin, and Margaret Sharp, cello. The soloist of the evening was Paul Gershman, first violinist of the Cleveland Orchestra, in a Handel sonata and compositions by Kreisler, Zimbalist and Hubay.

The fourth in the string quartet series at Severance Chamber Music Hall was given by Messrs. Fuchs, Ringwall, Cooley and de Gomez and offered the Beethoven quartet in D major, op. 18, No. 3, the Ravel F major quartet, and in the Mozart oboe quartet in F major the first violin was replaced by the assisting artist, Philip Kirchner, first oboe of the orchestra.

The fourth annual band, orchestra and choral clinic, sponsored by the Ohio Music Education Association, the Northeastern Ohio Music Club, the Cleveland Public Schools and Western Reserve University, was held on the Western Reserve University campus, during the course of which the W. R. U. Choir, under Jacob Evanson, sang a group of miscellaneous compositions. Dr. Rodzinski spoke and following his address there was a presentation of the Monteverdi opera, Tancredi and Clorinda, Maurice Goldman taking the rôle of the narrator. The entire clinic program was under the direction of J. Leon Ruddick, supervisor of instrumental music in the Cleveland public schools.

R. H. W.

Metropolitan to Sponsor Winner of Juilliard Opera Prize

Officials of the Metropolitan Opera Association and the Juilliard Foundation have announced a Juilliard School of Music Opera Prize. This award provides that a Juilliard student winning in competitive contest will be granted a Metropolitan opera appearance in a major rôle in a future season. This agreement was entered into after conferences between Paul D. Cravath and Cornelius N. Bliss representing the Metropolitan, and John Erskine, president, and Ernest Hutcheson, dean of the Juilliard Graduate School.

METROPOLITAN OPERA

(*Continued from page 5*)

In the final act, Charles arrives with his mother's permission to wed Linda and *also* the cancellation of the mortgage on the farm! The heroine recovers her sanity at the sound of his voice. Even the lecherous Marquis reforms, and all ends happily with forgiveness and the promise of speedy nuptials.

The music of Donizetti, composed in his later period, partakes both of his dramatic method for serious operas such as Lucia and Favorita, and the buffo elements of L'Elisir d'Amore and Don Pasquale, with the former predominating. The monotonous earlier recitative of Bellini and others is here supplanted by a freer, more melodious type of writing. The composer's flair for sentimental melody and graceful construction of set numbers has full play, with many showpieces for the soprano and effective duets for Linda and Charles, and for the former with Pierotto, the rôle of confidante for the contralto. The mad scene, though considerably paler and less original melodically than that in Lucia, employs the same type of roulades seconded by an obbligato flute. The dramatic genius of the composer, which created an atmosphere of tense horror in Lucy's entrance as a demented murderess, is echoed briefly when Linda returns in the final act.

The Marquis and the villagers have several lively buffo solos and concerted numbers, mostly undistinguished. And there is skillful creation of idyllic atmosphere of the countryside, as at the opening of the opera and elsewhere. But, apart from its opportunities for florid exhibition, the score excels chiefly in the more lyrical pages of its duets for the lovers, which still hold a measure of conviction.

Brilliant Vocalization

The performance was one of care, devotion and the most earnest efforts on the part of the cast and all the others concerned in its restoration. Lily Pons, for whose especial benefit the production was doubtless undertaken, has here a rôle which, although not wholly convincing dramatically is well adapted to her youth and charm. She makes the most of its opportunities, acting the part with grace and, when occasion arises, with emotional intensity. Her singing of such skyrocketing bits of vocalism as O luce di quest' anima and the various duets with Charles and Pierotto, as well as the phenomenally taxing final measures of the closing scene, was done with a fresh quality of tone, *esprit*, accuracy and musicianship. Her costumes, particularly the crinoline of the second act, are charming.

Miss Pons was the recipient of numerous ovations and solo curtain calls.

Richard Crooks as the Viscount Charles had a fine opportunity for his singing talents, while on the acting side the opera makes few demands. The strides which this American tenor has taken since his entry into the company last season are cause for congratulation. His singing of the air Se tanto in ira in Act II was of such whole-souled emotional power and sensuous beauty of tone that audible gasps of pleasure were heard through the house following its pianissimo conclusion. In the final act he gave further evidences of his skill and fine vocal endowments in his solo, La Voce che primiera and in the closing duet. A manly and handsome figure, Mr. Crooks enjoyed especial acclaim from the audience both after his solos and in appearances before the curtain.

The remainder of the cast, principally employed as foils to the two protagonists, brought excellent singing by Gladys Swarthout in her dolorous air in Act I. She was a picturesque figure as Pierotto. Ezio Pinza was a dominating and sonorous-voiced Prefect, and Giuseppe De Luca an Antonio of dignity and refined tone, though his scene of denunciation in Act II was rather mild. Pompilio Malatesta overdid the *buffo* and foppish elements in the Marquis' character, and his singing was not distinguished for steady tone. Elda Vettori as Maddalena portrayed her rôle adequately, as did Angelo Bada, the Intendant. The chorus, trained by Giulio Setti, was a strong factor in the performance, and had also been trained to act with some vivacity in its last act scene. The stage management of Armando Agnini was of routine competence, but the action of the onlookers who supplied cushions for Linda's last-act swoon was an unfortunate detail which provoked laughter. The three new settings provided for the opera (no designer was mentioned in the program) are resplendent but undistinguished. The two exterior sets are pretty but of ancient, picture postcard variety, and the Paris salon supplies rather a modern nouveau-riche background.

Despite its outmoded qualities of book and text, Linda di Chamounix still provides a good vehicle for the singers. The enthusiastic reception accorded the opera and the popularity of the two chief principals destine it for at least temporary popularity.

Die Meistersinger, February 26

A spirited performance of Wagner's Die Meistersinger was given at the Metropolitan with the following principals in the cast: Eva (Editha Fleischer), Magdalene (Henrietta Wakefield), Walther (Max Lorenz), Hans Sachs (Ludwig Hofmann), Beckmesser (Gustav Schützendorf), Pogner (Emanuel List) and David (Hans Clemens).

Mr. Lorenz, personable and of good voice, sang the entire rôle of the aspiring singer with fervor. Mme. Fleischer, as the third Eva of the season, also interpreted her part splendidly. Mr. Hofmann as Hans Sachs impersonated the character with a modicum of sentiment. He is a consummate master of histrionic detail and vocally satisfying. Mr. Schützendorf brought delight to his hearers through his masterful conception of the bickering Beckmesser. Mr. List's Pogner was convincing and beautifully sung, and the David of Mr. Clemens was authoritative in presentation as well as tonally expert. Artur Bodanzky conducted.

Merry Mount, February 28

The latest addition to the Metropolitan's American scores, Howard Hanson's Merry Mount, had its third production on Wednesday night. There were two changes from the original cast—Leonora Corona replaced Goeta Ljungberg as Lady Marigold Sandys and Irra Petina took the part of Plentiful Tewke instead of Gladys Swarthout. The other principals were Lawrence Tibbett as Wrestling Bradford, Edward Johnson as Sir Gower Lackland, and Louis d'Angelo as Elder Tewke.

The opera registered another success with the audience. Miss Petina sang with skill and appeal and lent grace and charm to her rôle. However, the substitution in the part of Lady Marigold was not so happy. Miss Corona, pictorially effective, was somewhat disappointing in the vocal aspects of the character, and her enunciation failed of distinctness. The male contingent of the dramatic ensemble, in particular Mr. Tibbett and Mr. Johnson, conducted themselves with the merit that marked their previous appearances.

La Traviata, March 1

The fourth performance this season of La Traviata, bringing the second appearance of John Charles Thomas as Germont, was witnessed by a large audience, which warmly welcomed the popular American baritone and later gave him an ovation after his singing of Di Provenza. He was elegant in attire and carriage at all times. Lucrezia Bori, the Violetta, lovely in appearance, sang with vocal purity and impersonated the heroine with artistic superiority. Frederick Jagel's voice filled the vast reaches of the opera house easily. He drew applause on every appearance. Elda Vettori, as Flora, and Philine Falco, the Annina, abetted the others, among whom Alfredo Gandolfi, a tall and personable Baron, stood out. He knows the rôle in every detail. Giordano Paltrinieri, Millo Picco and Paolo Ananian sang the minor parts. Tullio Serafin ably led vocal and instrumental forces, the orchestral introduction to the last act earning applause. Rita DeLeporte, Mildred Schneider and Giuseppe Bonfiglio, with the *corps de ballet*, danced solo bits and ensembles with grace, and the chorus sang excellently.

Siegfried, March 2 (Matinee)

Richard Wagner's Siegfried was the fourth performance of the current cycle of his music-dramas with a cast that held Lauritz Melchior in the title rôle, Frida Leider appearing as Brünnhilde, Marek Windheim (Mime), Friedrich Schorr (The Wanderer), Gustav Schützendorf (Alberich), Emanuel List (Fafner), Maria Olszewska (Erda), and Editha Fleischer interpreting the voice of the forest bird .

The performance as a whole had a unity of expression that was comparable with the best efforts of the Metropolitan. Artur Bodanzky, the conductor, directed his men with a resourceful authority that made the illustrious score shine with a fresh radiance. Melchior sang and acted the rôle of the conquering youthful hero with a fidelity of mood that created perfect illusion. Vocally he was in magnificent form and his efforts brought spontaneous appreciation from the sold-out house of Wagnerian enthusiasts. He was not alone, however, in awakening keen interest from his auditors, for Windheim, the Mime of the afternoon, was rousingly congratulated upon his masterly delineation of his difficult part—an impersonation that was completely accurate in its portrait of sly greed and warped body and mind, slightly tempered with subtle humor.

Mme. Leider's Brünnhilde had that majestic and goddess-like quality which the part demands. She was in fine voice and seemingly tireless in fulfilling with accuracy and tonal purity the exhausting demands made upon her. Mr. Schorr sang better than usual upon this occasion. Particularly in the first scene of Act III when he calls forth Erda and receives her dire prophecy (well sung by Mme. Olszewska) he lent an eloquent dramatic intensity to his vocal readings.

In the lesser rôles Messrs. Schützendorf and List were outstandingly able. Both artists sang with tonal finesse and Mr. Schützendorf gave an extraordinarily well-conceived characterization of the evil Alberich in the short time he was on the stage. Mme. Fleischer did not sing the joyous bird music well. She lacks style and several high notes were off pitch.

La Gioconda, March 2

The Metropolitan was thronged on Friday night to hear the season's first performance of La Gioconda. This exposition of the Ponchielli score had special interest. Giovanni Martinelli, for the first time in New York, sang the part of Enzo. Another potent magnet was the presence in the cast of Rosa and Carmela Ponselle, the former in the title character, Carmela as Laura. The dark operatic villainies which invest the libretto were perpetrated by Armando Borgioli as Barnaba and Virgilio Lazzari, Alvise Badoero. Gladys Swarthout, a versatile artist, was excellent as the heroine's blind mother. The cast also held Alfredo Gandolfi, Giordano Paltrinieri, Louis D'Angelo and Arnold Gabor. Tullio Serafin directed.

Martinelli embarked on his new rôle by registering a notable personal success. He sang superbly, bringing to bear all the richness of his art, vocal and histrionic, and was hailed by the audience in long and vociferous applause. The Ponselle voices, irrespective of personal relationship, offer a striking blend. The brilliant tones of the soprano were loosed with dazzling effect. Carmela's voice, of a darker timbre, gave fine account of her mezzo part. The production was one of sustained excellence, and many curtain calls were the lot of all the principals.

Lucia di Lammermoor, March 3 (Matinee)

Donizetti's Italian music setting for the Scottish tragedy of Lucia di Lammermoor, with Lily Pons as the heroine and Nino Martini as Edgardo, drew a thronged house on Saturday afternoon. Giuseppe De Luca was Lord Ashton, and the remaining parts were taken by Elda Vettori, Leon Rothier, Alfio Tedesco and Angelo Bada. The conductor's baton was in the capable hands of Vincenzo Bellezza. Miss Pons, in one of her most effective rôles, was in fine mood and voice. Martini, romantic in appearance and histrionics, won a personal success for his singing and acting. In each successive performance this season Mr. Martini has gained in vocal and histrionic presence. He is a valuable asset to the company. The performance as a whole was one of vitality and swift drama. The accustomed long sequence of curtain calls followed each act.

Faust, March 3

Gounod's Faust received another performance, its third presentation this season, on Saturday night when Richard Crooks was heard in this rôle for the first time at the Metropolitan House. The performance drew a capacity audience which demonstrated in no uncertain terms its hearty approval. Crooks as Faust, his fourth assignment as a member of the company, was enthusiastically acclaimed and proved himself a distinct adjunct in this part to the roster of artists who sing it here. His fluent and warm tones of decidedly pleasing quality were keenly appreciated. Crooks shows plainly that he is much more at ease on the operatic stage now and his consistent improvement dramatically made his conception of Faust a worthy one.

Lawrence Tibbett, much admired for his vocal and interpretative abilities, was warmly applauded for his colorful portrayal of the rôle of Valentine. The splendor of his powerful and rich tones coupled with his well qualified dramatic abilities again found favor with the audience. Ezio Pinza was an enticing Mephistopheles both vocally and histrionically. Editha Fleischer was the comely Marguerite. The cast included Pearl Besuner as Siebel, Henriette Wakefield as Marthe and Paolo Ananian as Wagner. Louis Hasselmans conducted.

Sunday Night Concert, March 4

The Metropolitan Opera had as its guests at the Sunday night concert the Arion Society of Brooklyn, under the direction of Hans Froelich. Their numbers included the Beethoven Die Ehre Gottes aus der Natur and Wagner's entrance of knights from Tannhäuser, while the male chorus alone was heard in Brahms' Lullaby, Sonnet's Ride of the Vikings, Stehle's Vineta, Bartosch's The Village, the Volga Boatmen's Song and Andrew's John Peel. The singing was excellent and the largest audience of the season for the Sunday night concerts was responsive and enthusiastic. Nor was it lacking in the warmth of its reception to the Metropolitan artists: Lauritz Melchior, Frida Leider, Rose Bampton, Friedrich Schorr and Emanuel List. Excerpts from Wagner were their contributions which were beautifully sung without exception, making the concert one of unalloyed pleasure for everyone.

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Dobrowen Concludes Series With Philadelphia Orchestra

Carlos Salzedo and Elizabeth Hipple Heard in Recitals—Chamber String Simfonietta and Italo-American Ensemble Give Concerts

PHILADELPHIA.—Issay Dobrowen, who has been guest conductor of the Philadelphia Orchestra for five weeks, made his last appearance in that capacity, at the concerts of February 23, 24 and 26 when he presented a pleasing program. It opened with a brilliant performance of the Roman Carnival overture by Berlioz. Following this came two of the four Symphonic Dances by Grieg (Nos. 2 and 4) which were much appreciated by the audience.

The outstanding feature of the program, however, was the Pathetique Symphony No. 6 of Tschaikowsky, in the interpretation of which Mr. Dobrowen is said to be an authority. His adherence to the composer's indications was meticulous, and his presentation was impressive. He was recalled many times at the close.

ELIZABETH HIPPLE IN RECITAL

Elizabeth Hipple, pianist, appeared in recital in the Ethical Culture Audtorium, on February 22, before a good-sized audience, which braved the inclement weather.

The program opened with two Scarlatti numbers, in the Tausig arrangements—Pastorale and Capriccio. These were followed by the Moonlight Sonata of Beethoven. In this, Miss Hipple revealed a tone of depth and strength in the familiar first movement, and brilliance of technic in the final one. Two Brahms numbers, the Intermezzo in E flat, and the scherzo in E flat minor completed the first part of the program. A Chopin group came first in the last half—including two etudes, the E major op. 10, No. 3, and F major, op. 10, No. 8; the C sharp minor prelude and the A flat major polonaise. Facile technic was again evident, together with a fine pianistic feeling. The next group was of more than ordinary interest, consisting of three numbers by Alberto Jonas—Träumerei (for the left hand alone, and performed for the first time publicly), Sylphiden and Concert Etude, both of which received their first performance in Philadelphia. Each was pleasing in content, and tmely played. They aroused much enthusiasm. The closing group consisted of two Rubinstein compositions—Barcarolle in G, and Valse Caprice, the latter brilliantly done. Several encores were demanded.

ITALO-AMERICAN PHILHARMONIC ORCHESTRA

The program of the concert given on February 25, in the Fleisher Auditorium, by the Italo-American Philharmonic Orchestra, Guglielmo Sabatini conducting, held three numbers, which received their first performance at this time. Overture La Chasse by Otto Mueller was pleasing. Suite Sevilla by Joaquin Turina, a present-day Spanish composer, was in three parts—In the Orange Grove, Holy Thursday at Midnight, and The Fair—and abounded in Spanish themes and rhythms. The third novelty was La Sagra dei Morti by Francesco Santoliquido, and was an elegy for the Italian heroes fallen in the Great War. It was solemn, as befitted its subject, and proved impressive. The final orchestral number was the familiar Tschaikowsky Overture Solennelle 1812.

The soloist of the evening was Antonio Zungolo, violinist, who played the Symphonie Espagnole by Lalo, with fine tone quality and adequate technic. He received a prolonged ovation at the close.

CARLOS SALZEDO IN FACULTY RECITAL

The second faculty recital at the Curtis Institute of Music for this season, was given on February 26, in Casimir Hall by Carlos Salzedo, head of the harp department, assisted by Harry Kaufman, pianist.

Pescetti's sonata in C minor was the opening number and was one of the finest of the entire group. Two Debussy compositions, and one by Grandjany were finely played. The remainder of the program consisted of compositions of Mr. Salzedo's—Poem of the Little Stars, Variations on a Theme in Ancient Style, and a sonata for harp and piano, (in which Mr. Kaufman offered valuable assistance) used all the resources of the modern harp, and were, of course, excellently performed by this master harpist.

SEVITZKY LEADS SIMFONIETTA

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor) gave its third and last regular concert of the season in the Ballroom of the Bellevue-Stratford, on February 28, before a good-sized audience.

The Bruckner quintet in F, which was given last year, was repeated by request and was timely done. Particularly beautiful was the slow movement, to which Mr. Sevitzky gave a masterly interpretation. The work as a whole is massive in proportions, and was excellently read and played.

Marie Koussevitzky, soprano, was the soloist, and sang a group of four old Spanish Songs revised by Joaquin Nin, and orchestrated for soprano and string orchestra by Fabien Sevitzky. The songs were: Escaped from Love's Prison, Beautiful Chloris, Minuet for Singing, and The Bird with the Golden Beak. They were pleasingly contrasted in mood and beautifully sung by Mme. Koussevitzky, whose voice is smooth and clear, while her means of using it are of the finest, and her interpretations artistic. At the close, she was recalled so many times, that she repeated the final song.

Three Grieg numbers completed the program—Heart Wounds, Last Spring, and Anitra's Dance. Each was given a careful reading, and fine execution, with highest honors to the final one, which was exquisite in its presentation.

Two encores were given. They were Pantomime by Gretry, and Polka, which was the result of three composers' work. This was composed for the Friday gatherings of the Moscow group of Russian composers. Sokoloff, Glazounoff and Liadoff wrote the three sections of this polka. Mr. Sevitzky explained the work, and had the Simfonietta play the individual parts, then the entire score. It was greatly enjoyed.

The Simfonietta did excellent work throughout the entire program, revealing that balance and delicacy of tone so difficult to achieve in an organization such as this. The ensemble is also excellent, and the finesse which Mr. Sevitzky gains from his men is remarkable. M. M. C.

Ormandy Conducts Weekly Broadcasts

The Minneapolis Symphony Orchestra, under the direction of Eugene Ormandy, inaugurated a series of weekly concerts over Station WABC and a coast-to-coast Columbia network on March 6. Originating in Minneapolis, the broadcasts are relayed to the Columbia network through the facilities of WCCO. The concerts are presented under the sponsorship of the General Household Utilities Company, and heard through CBS stations in the following cities: Akron, Albany, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Detroit-Windsor, Fort Wayne, Hartford, Indianapolis, Kansas City, Louisville, New York, Philadelphia, Pittsburgh, Providence, St. Louis, Syracuse, Toledo, Washington, Charlotte, Dallas, Denver, Minneapolis, New Orleans, Oklahoma City, Richmond, Salt Lake City, Waterloo, Yankton, Birmingham, and the twelve station-cities of the CBS-Don Lee network.

Concert Management George Leyden Colledge News

Doris Doe, contralto of the Metropolitan Opera, has returned from Palm Beach, Fla., where she appeared in concert at the Everglades Club. Miss Doe was a former Palm Beach school girl and this was the first time she had sung in the fashionable colony since her accession to the roster of Metropolitan artists . On February 23 Miss Doe sang at the Congressional Club, Washington, D. C.

Ignace Hilsberg, pianist, will appear in recital at Town Hall, New York, on March 13. The concert is under the patronage of His Excellency, Dr. Stanislaus Patek, Polish Ambassador to the United States, and Dr. M. Marchlewski, Polish consul general in New York. Mr. Hilsberg's program is devoted to Liszt, Bach, Scarlatti and Chopin numbers as well as a modern Spanish group.

Detroit Musicians Present Mahler's Second Symphony Under Gabrilowitsch

Clara Clemens and Lois Johnson Feted as Soloists—Choir of 200, Trained by Victor Kolar, Assists

DETROIT, MICH.—The *pièce de résistance* of the tenth pair of subscription concerts of the Detroit symphony concerts at Orchestra Hall on February 1 and 2 under Ossip Gabrilowitsch's leadership, was Mahler's second symphony in C minor which filled the entire program with the exception of Beethoven's overture to Prometheus, op. 43, which came as a delightful appetizer at the opening of the concert. The stage was crowded, the symphony calling as it does for a choir as well as a soprano and contralto soloist. The Detroit Symphony mixed choir of 200 voices, which had been carefully trained by Victor Kolar, associate director, sang the minor choral lines with sustained balance and Lois Johnson, soprano, and Clara Clemens, contralto (Mrs. Ossip Gabrilowitsch) sang the difficult solo parts effectively. Mrs. Gabrilowitsch displayed broad, rich tones, singing with depth of feeling. Miss Johnson has a rich, full soprano voice excellently produced. Both artists received ovational applause from the crowded auditors. In the symphony which was first played in Detroit in 1923, Mr. Gabrilowitsch faithfully guided his men who nobly responded to his consummate leadership. He invested a note of distinction and dignity to an experimental and interesting evening.

Georges Miquelle, cellist, combined with the Detroit Orchestra on February 17 to give an exquisite presentation of Saint-Saens' concerto for cello and orchestra in A minor, op. 33. It is always a pleasure to listen to Mr. Miquelle, for he is an impeccable virtuoso and artist.

On February 21 the Detroit Conservatory of Music had Dr. Wilhelm Middelschulte of Chicago lecture on Schumann. This was ably illustrated by Henry Lichtwardt who played Kreisleriana.

The Detroit Concert Society, under the direction of Isobel J. Hurst, presented Ruggiero Ricci, violinist, at Orchestra Hall on February 23 in a program which would have taxed the capabilities of a full-fledged, mature artist. He played the Handel sonata with mastery and also the Saint-Saëns concerto in B minor No. 3. His tone was full and rich and his emotional quality rare in one of such tender years. The second part of the program included Kreisler arrangements of the Dvorak Slavonic Dance, Paganini's Caprice, Falla's Danse Espagnole, the Schubert-Friedberg Rondo, the Brahms Hungarian Dance, Saraste's Spanish Dance and Wieniawski's Polonaise Brillante. It was a taxing program, splendidly played. R. C. B.

Sevcik Memorial Service Held

Under the auspices of the Friends of Czechoslovak Music, a memorial service for the late Otakar Sevcik, violinist and teacher, was given at the Jan Hus Church, New York, on February 25. The Hilger Trio, with whom Prof. Sevcik stayed at their Freehold, N. J., home when he last visited America, played the finale of the Tschaikowsky trio. Elsa Hilger, cellist of the group, offered a movement from the Dvorak concerto and Maria Hilger, the violinist, a former pupil of Prof. Sevcik was heard in his own Holka Modrooka (Blue Eyed Maiden), a concert transcription of national airs. Pavel Pavlik, baritone, sang Dvorak's The Lord Is My Shepherd and John Mokrejs' Ye Shall Go Out with Joy. The Czechoslovakian Consul General, Dr. Jindrich Starch, spoke at the memorial service.

Scholarships Available at German Schools

Under the chairmanship of Edward Weiss, pianist, a committee of twenty-five prominent teachers of music from every section of the United States has recently been formed. This committee, which numbers among its members Dr. Edgar Stillman-Kelley, Henry Cowell, G. S. Dickinson, Helen Harrison Mills and Charles A. Sink, functions to give information on musical facilities in Germany. One of its important duties, however, is to promote the exchange of American and German students of music. It is hoped that this will continue a long established but informal interchange of musical knowledge between these two countries. Scholarships will be made available during the current year and complete details may be obtained from Edward Weiss, 114 East Eighty-fifth Street, New York City.

Frances McCollin Lectures in Baltimore

Frances McCollin gave the fourth and last in her second series of Philadelphia Orchestra Talks at the Junior League Club House in Baltimore, Md., on February 13. These lectures, which are under the patronage of a distiguished group of Baltimore music-lovers, are given on the day before the concerts of the Philadelphia Orchestra in Baltimore and will be continued next winter.

Richard Copley Notes

Josef Hofmann has gone to Mexico City for a three weeks' visit. While there he will be heard in a series of concerts and on his return he is to play in Texas cities, including Austin, San Antonio and Houston.

The Roth Quartet, having finished five concerts at the Library of Congress, Washington, D. C., during the week of February 12, has gone west on another extensive trip that includes appearances in Denver, Colo., Salt Lake City, Utah, Lawrence (Kans.), Dubuque (Ia.), Peoria and Urbana, Ill. The third in its series of New York concerts is to be given in Steinway Hall on March 19, when quartets by Honegger, Aaron Copland and Leo Weiner are to be played.

Mr. and Mrs. Lhevinne to Have Six Weeks' Class in California

Mr. and Mrs. Josef Lhevinne will hold a six weeks' class for pianists in Santa Barbara, Cal., this summer, beginning the first week in July. It has been their custom to go abroad in the summer, but owing to unsettled financial and political conditions in

ROSINA and JOSEF LHEVINNE

Europe, they have decided to remain in this country. Wishing to combine a holiday and recreation with their stay on the Pacific Coast, Mr. and Mrs. Lhevinne have found it necessary to limit their class to twelve students each. Applications will be accepted in the order in which they are received.

Baltimore Orchestra Celebrates Eighteenth Birthday

The Baltimore Symphony Orchestra, which recently celebrated its eighteenth birthday, has given 111 regular concerts, exclusive of those for young people, in the course of its career. The grand total of programs, including those for the junior population of the city and for the Negro children and adults, as well as the special concert given by the orchestra at Camp Meade in 1918, is 167.

The Baltimore Symphony Orchestra is maintained by the city, and is under the management of Frederick R. Huber, municipal director of music. Besides presenting its own concerts the orchestra has introduced young Baltimore artists (among them Hilda Burke, soprano, formerly with the Chicago Opera Company, Ercelle Mitchell, pianist, and Herbert Sokolove, violinist) and featured music of Baltimore composers including works of Gustav Strube, Theodore Hemberger, Louis Cheslock, Franz C. Bornschein, Frank Gittelson, George F. Boyle, Howard Thatcher, Charles H. Bochau, George Siemonn, Eugene Bonner, Emma Hemberger, Edmund Hammerbacher, David S. Malamet, John Itzel, Lamar Stringfield, Gustav Klemm and Edmund Cooke.

The orchestra's first conductor was Gustav Strube; his successor, George Siemonn, is the present leader. Guest conductors have included Siegfried Wagner, Henry Hadley, Howard Hanson, Albert Stoessel, Richard Hageman, Chalmers Clifton and Eugene Goossens. Among the soloists who have appeared with the orchestra are Mabel Garrison, Ernest Hutcheson, Sascha Jacobsen, Paul Althouse, Elsa Alsen, Sophie Braslau, Mischa Levitzki, Reinald Werrenrath, Josef Stopak, Johanna Gadski, Gladys Swarthout, Alfredo Gandolfi, Efrem Zimbalist, Margaret Matzenauer, Percy Grainger, Grete Stueckgold, Walter Gieseking, Edward Johnson, Albert Spalding, Shura Cherkassky, John Erskine, Carlos Salzedo, Georges Barrère and Leon Goossens. A presentation of Bach's concerto in D minor for three pianos brought Austin Conradi, Pasquale Tallarico and Alfredo Oswald, all of the faculty of the Peabody Conservatory of Music.

Opera Association Broadcasts Carmen

The New York Opera Association broadcast a performance of Bizet's Carmen over WOR on February 25, with Paul Eisler conducting. There were eight principals and a full ensemble of thirty mixed voices. Dwight Wayne was the narrator. The leading parts were assigned as follows: Carmen, Mary Hopple; Micaela, Ruth Mapher; Escamillo, Attilio Ruffo; Don José, Pierre Scojan.

North Dakota Audience Hears Ralph Leopold

Ralph Leopold, pianist, played at State Teachers College, Valley City, N. D., on February 12. In his program he included his own piano arrangements of a Bach Sicilienne and the waltzes from Der Rosenkavalier and two excerpts from his Wagner transcriptions, the Sunrise and Siegfried's Parting and the Song of the Rhine Maidens, both from Götterdämmerung.

Chicago Civic Orchestra Presents Second Program

Eric DeLamarter Conducts Interesting List—Andersen and Scionti Heard in Concert—Illinois Legislature Endorses Chicago Grand Opera Company—Stock Honors Elgar

CHICAGO.—The Civic Orchestra, under the direction of Eric DeLamarter, gave its second concert before a large and discriminating audience on February 25, at Orchestra Hall. Mr. DeLamarter thought enough of the ability of his orchestra to program the intricate Strauss tone poem, Don Juan, which was admirably interpreted and revealed all the possibilities of the organization. The program included also Goldmark's overture, In Springtime, Chabrier's Espana rhapsody, and numbers by Sowerby, Palmgren and Wagner.

The soloist, Wanda Paul, artist student of Rudolph Ganz at the Chicago Musical College, gave a fine account of the Franck Symphonic Variations. She disclosed a facile technic and made up in the beauty of the tone she drew from the piano for the lack of vitality which is so essential in the performance of the Franck variations.

ANDERSEN-SCIONTI RECITAL

Stell Andersen and Silvio Scionti gave a two-piano recital at the Studebaker Theatre on February 25, under the direction of Bertha Ott. A capacity audience fêted the two virtuosos of the keyboard. First of all, Miss Andersen and Mr. Scionti must be congratulated for having offered an unhackneyed and well chosen program. Then they must be praised for the manner in which they played it, for to put it mildly, their recital was one of the outstanding events of the musical season. Each drew from the piano scintillating tone. Unity of thought made their teamwork perfect and their accuracy as well as their sane readings were other salient features of the recital. The program brought first Chicago performances of Zipoli's prelude and gigue in G minor (arranged by Andersen and Scionti), the Bach-Saar Praeludium and Chaconne, Andersen and Scionti's two-piano arrangement of Rudolph Ganz' Animal Pictures, Leo Sowerby's prelude, Lora Aborn's Capriccio Fantastico and Lecuona's Malaguena. Besides those novelties there were also Lee Pattison's version of Chopin's rondo, the *andante* and *scherzo* from Brahms' F minor sonata and the Debussy-Ravel Fêtes.

TOMFORD HARRIS AT ART INSTITUTE

Tomford Harris gave the second of his scheduled four recitals of twentieth century music at Fullerton Hall, Art Institute, on February 25. The program included numbers by Respighi, Casella, Malipiero, Busoni, Scriabin, Stravinsky, Prokofieff, Granados, Infante, Mompou and Albéniz. As Edward Moore so well stated in the Chicago Tribune, "Tomford Harris is the ideal pianist to play this sort of program."

ADOLPHE DUMONT AND WGN ORCHESTRA

Chopin's Grande Valse Brillante and Mendelssohn's Canzonetta were featured numbers on the February 25 program of the WGN Orchestra, directed by Adolphe Dumont over Station WGN, of which he is the guiding musical spirit. Besides those two numbers the orchestra played Elgar's Pomp and Circumstance as a memorial for Sir Edward Elgar, who passed away on February 23.

PHILHARMONIC STRING QUARTET

Chicago boasts of several ensemble organizations which can rival the best to be found anywhere. Among them are the Philharmonic, Mischakoff and Sebald string quartets, and the Mischakoff-Reuter-Saidenberg Trio. Curiously enough, all of these organizations have recently been heard. The Philharmonic Quartet played in the foyer of Orchestra Hall on February 26, in the Chicago Chamber Music Committee series, presenting Beethoven's G major and Ravel's F major quartets and Robert Sanders' Andantino, scherzo and presto.

CHICAGO SYMPHONY PROGRAM

The Chicago Symphony Orchestra's Tuesday series has been well patronized this season. This is probably due to the excellent programs built by Dr. Frederick Stock. On the program of the tenth concert, on February 27, were featured the Brahms symphony No. 3 in F major, Bach's suite No. 2 in B minor for strings and flute, and the Strauss tone poem, Ein Heldenleben. All these works have been played many times by the orchestra, but the oftener we hear them the more we appreciate them as well as our orchestra and its leader. During the intermission Karleton Hackett, who is much in the public eye and one of our best speakers here, told the audience that $49,561 had already been raised to meet the $70,000 deficit of the season. We feel sure that Mr. Hackett's talk brought many checks and subscription renewals.

MUSICAL GUILD PRESENTS YOUNG ARTISTS

Katherine Hamilton, violinist, and Pauline Manchester, pianist, were presented in joint recital at Kimball Hall on February 27, by the Musical Guild. Alma Birmingham played the accompaniments for the violinist.

SIGMA ALPHA IOTA BENEFIT

The scholarship fund of Gamma chapter of Sigma Alpha Iota benefitted from the concert given by the LaBerge opera class of the American Conservatory of Music at Kimball Hall on February 26. Cavalleria Rusticana and Pagliacci were sung by casts including Gizella Balazs, Anne Sabo, John Thut, Robert Burns, Mildred Fleet, Frederick Mueller, Mary Frances Averill, Joseph Hassmer, Carl Hjortswang and Hilmer Seaburg.

ORCHESTRA PLAYS ELGAR MEMORIAL PROGRAM

Before reviewing the twenty-second program of the Chicago Symphony Orchestra on March 1 and 2, it may be stated that the $70,000 drive for funds is progressing most satisfactorily. At this writing $51,000 has already been collected. From all indications, before the end of the season the $70,000 needed will have been collected.

The twenty-second program, announced as a request list, was changed to a memorial to Sir Edward Elgar. Thus we heard the incidental music and funeral march from Grania and Diarmid and the A flat major symphony from the pen of the late English composer. Both compositions were superbly and reverently played by the orchestra. The second part of the program was selected by symphony patrons in response to request program announcements. Otterstrom's Elegy, Chorale and Fugue, Smetana's symphonic poem, The Moldau and Ravel's Bolero were the selected numbers and were interpreted so well as to justify the enthusiasm of the numerous listeners. Attendance at the Orchestra Hall symphony concerts has increased considerably and even when soloists are not engaged the auditorium is well filled.

ILLINOIS HOUSE ENDORSES CHICAGO OPERA

It is not often that a resolution is passed by a House of Representatives endorsing the work of an opera company. At its present session in Springfield, the Illinois House adopted the following resolution:

"Whereas, The citizens of the State of Illinois are proud of the Chicago Grand Opera Company, a corporation, and are of the firm conviction that a high standard of opera production has been maintained by said company; and

"Whereas, There has been a definite need of grand opera presentations for a period of three years; and

"Whereas, It is of great importance that refinement and culture and musical aid be transmitted to our fellow citizens; and

Whereas, The people of this State are indebted greatly to the Civic Opera Company, a corporation, organized under the laws of the State of Illinois for its high type of opera production and its leadership in influencing and molding musical thought and actions of the citizens of this commonwealth and in promoting the wholesome development and growth of high artistic and æsthetic values; and

"Whereas, The Chicago Grand Opera Company has been the means of reviving opera in the City of Chicago; and

"Whereas, The Chicago Grand Opera Company has placed permanent markers, showing progress and development in operatic productions; and

"Whereas, The State of Illinois is desirous of joining in any movement in coöperating with any association or organization which has for its object and purpose the advancement of music in operatic form; therefore, be it

"Resolved, That this Assembly hereby expresses its deep appreciation to the Chicago Grand Opera Company, and high esteem to its officers and members for their unselfish aid and deep sense of civic responsibilities; and be it further

"Resolved, That this Assembly hereby extends to George Woodruff, Paul Longone and Gennaro Papi its best wishes for continued success in the public service to which they have devoted themselves so unselfishly."

MU PHI EPSILON HONORS GANZ

Iota Alpha Chapter of Mu Phi Epsilon gave a concert at the Chicago Musical College on February 28 in honor of Rudolph Ganz, president of the college. The program was offered by Lurena Winston, soprano, Ethel Swindelle, contralto, Rosalind Wallach, violinist, Ruth Walmsley, pianist, and a vocal ensemble.

MUSIC SUPERVISORS TO MEET IN CHICAGO

With its major theme as Music in the Life of the Nation and with emphasis on the problems and needs of the time, the Music Supervisors' National Conference will hold its biennial convention in Chicago from April 8 to 13, at the Stevens Hotel. President Walter H. Butterfield has announced an unusually interesting program, with speakers of international reputation, and a varied schedule of festivals, concerts and demonstrations. An outstanding feature is to be the appearance of the National Supervisors' Chorus of 500 selected voices conducted by Dr. Hollis Dann. Another significant event will be the instrumental ensemble competition festival for high school string quartets, wood-wind quartets and quintets, and brass sextets. The national finals in the high school solo singing contests will also be held, under the joint direction of the M. S. N. C. committee on vocal affairs and the American Academy of Teachers of Singing. Chicago schools are to present a festival program, and the In-and-About Chicago Music Supervisors Club holds its annual festival for elementary schools and high schools during the conference. Selected high school, college and adult choral and instrumental groups from the Chicago area and various parts of the country will be heard. Many of the music programs will be given by children of Chicago's public schools.

The Music Supervisors' Conference is sponsoring a series of six broadcasts over NBC networks, showing some of the outstanding work in schools around six central points and giving an idea of some of the types of training in music which young people are now enjoying. Besides the music each program includes a short address by a prominent musician, educator or layman. The first program was broadcast on March 4 and the series will end April 8. Programs are to come from New York City, Boston, Cleveland, Denver, Chicago and Washington.

NEW TRIO MAKES DÉBUT

An organization that should enrich the musical field is the newly formed trio made up of Mischa Mischakoff, violinist; Rudolph Reuter, pianist, and Daniel Saidenberg, cellist. This ensemble made its début before a large audience at Kimball Hall on February 28. Each player is a virtuoso in his own line. Mischakoff is the concertmaster of the Chicago Symphony Orchestra and Saidenberg is its principal cellist. As to Reuter, he is one of the best pianists in Chicago. They prepared a program that consisted of the melodious trio in C major by Mozart, Schubert's lengthy B flat major and the ever popular Dvorak Dumky Trio. The three men demonstrated that they are as fine ensemble players as they are soloists. Their readings were sane and masterly, but what is more to the point, they blended their tones with unity and balance. It is to be hoped that with such a propitious beginning the Mischakoff-Reuter-Saidenberg ensemble will become a permanent organization.

SIGMA ALPHA IOTA BENEFIT CONCERT

Alpha Xi chapter of Sigma Alpha Iota presented Louella de Windt, contralto, and Cordelia Schellinger Pardee, pianist, in benefit concert at the Allerton Hotel on March 1.

HARRY ZELZER LOCATES IN AUDITORIUM BUILDING

Harry Zelzer, manager of the People's Symphony Orchestra and musical celebrities, is now located in the Auditorium Building.

AMERICAN CONSERVATORY NOTES

Frieda Bachmann, pupil of Olga Kuechler, played a group of piano soli for the Chester Johnson memorial service conducted by the Renaissance Society of the University of Chicago at Wieboldt Hall on February 18.

Members of the Van Dusen Club will perform a program of organ music on March 19 at the Faith Presbyterian Church, where Dorothy Cutler, former student of Frank Van Dusen, is organist and director.

Blenda Sterner, pupil of Heniot Levy of the faculty, will appear in a piano recital at Kimball Hall on March 13.

Katherine Hamilton, violinist, for many years a student of Herbert Butler, was presented in recital at Kimball Hall by the Musical Guild on February 27.

The Allen Spencer Club held its meeting on February 27. A feature of the program was the Schumann sonata for violin and piano played by Lulu Giesecke Butler and Mr. Spencer.

Piano pupils of Juanita Park Masters and cellists of Ann Slack appeared in recital on March 1.

Sigma Alpha Phi, Beta chapter, introduced two of its members, Marion Kubert, student of Earl Blair, and Ethel Kahn, pupil of Louise Robyn, in a program of music for two pianos at the Chicago Woman's Club on March 4.

Robert Wallenborn, former student of Allen Spencer, appeared in recital on March 5 in the Orchestra Hall foyer.

Piano pupils of Jacob Hannemann and Alexander Guroff, voice students of James Mitchell and violinists of Ruben Marcus gave the regular Sunday afternoon recital at Conservatory Hall on March 4.

RENÉ DEVRIES.

Granville English's Works Heard

Granville English, composer-pianist, presented a program of his compositions at the Hotel Astor, New York, on February 24, before an audience of goodly numbers. He earned warm applause for his playing of Valse Coquette and Paysage, both brilliant, graceful pieces. There was fine climax in

GRANVILLE ENGLISH

Gloria La Vey's singing of Immortalis (Ms.), and in contrasting expressive songs following, Whispering Waters and If I Gave You a Rose. Ruth Kemper's violin art found display in Chant Lyrique and Serenade Capricieuse. Carroll Ault's resonant baritone voice was heard in Arabian Love Song, Lonely Hours, and Eventide, the last-named with violin obbligato. Further variety was found in an octet of men's voices (Elmer Zoller, director), who sang Hunting Song and The Gateway of Dreams.

Mr. English played all accompaniments, from memory, and received hearty plaudits. The list of patrons included Florence Foster Jenkins, Estelle Liebling, Etta Hamilton Morris, Leila Baird, William P. Cardozo and Tony Sarg.

F. W. R.

Sigma Alpha Iota Benefit Announced

A benefit concert will be given on March 20 at the New School for Social Research, New York, by the Greenwich String Orchestra (Enrique Caroselli, conductor), with Luella Melius, soprano, as the soloist. The concert is under the auspices of Sigma Alpha Iota, national professional music fraternity for women, and the Greenwich House Music School Auxiliary.

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Music Notes From Coast to Coast

BINGHAMTON, N. Y.—The Civic Music Association of Binghamton was disbanded several years ago. The Musical Art League is now being organized to further the interest of the public in musical art and sponsor concerts here by leading artists in both local and New York music circles. Ethel Newcomb and the Van Vliet Trio will appear at the first concert. The trio consists of Cornelius Van Vliet, cellist, Charles Lichter, violinist, and Jerome Rappaport, pianist.

Robert Rollins, a twenty-three-year-old lyric tenor of this city, made his début here and is scheduled to appear in several of the larger cities in this vicinity.

Kalurah Chanters, a local organization, is giving several concerts this season under the direction of J. Emery Kelly.

The A Cappella Choir of forty singers, under the direction of Willard R. Hallman, is offering a series of concerts this winter and spring in the Triple Cities.

Ethel Newcomb is broadcasting Sunday afternoons over WNBT. I. S.

BROOKLYN, N. Y.—The Manhattan Beach Jewish Center presented the New Chamber Symphony (Manoah Leide-Tedesco, conductor) in concert on February 25, with Selma Kramer, pianist, as the assisting artist. The soloist was featured in the Beethoven concerto in C for piano and orchestra, revealing technical brilliance and full cognizance of poetic content. Purely orchestral numbers included Weber's Abu Hassan overture, a Mozart symphony, pieces by Pizzetti and Dvorak, and the first performance of Mr. Leide-Tedesco's arrangement of Brahms' intermezzo, op. 119 in C. This proved interesting and faithful to the construction and color of the original. The instrumental ensemble gave obedience and response to the leader's baton. C.

EL PASO, TEX.—El Paso is enjoying a winter of much activity in music in the way of recitals and special programs with El Paso talent featured on the radio.

Florenc Watkins, accompanied by Claude Herndon, sang a group of three numbers followed by a musical talk on vocal study by Mrs. Watkins over KTSM.

Radford School for Girls was featured by the Altrusa Club on its weekly broadcast over KTSM, with Dr. Lucinda de Leftwich Templin, principal, as speaker. Marguerite Hartsook, teacher of piano, played Chopin's nocturne in G major and Naila Waltz by Dohnányi.

Mrs. Charles Andrews, teacher of voice, accompanied by Marguerite Hartsook sang With Haste My Son Would Be Flying (Reynaldo Hahn), Cifiro, a Mexican folk-song, Danny Boy (Londonderry air) and Foreign Children (Stevenson-Andrews).

Grace Wolcott, dramatic instructor, gave a group of readings. Mrs. A. F. Quisenberry is director of programs.

The annual violin recital of the MacDowell Club was given on January 23 by Louise Bolton, violinist, accompanied by Robert Stevenson. Mrs. C. A. Puckett, pianist, was assisting artist. The first number on the program for two violins was played by Louise Bolton and Josephine Feeback.

The first program of the El Paso Chamber Music Society was given at the Radford School for Girls on January 31. The following musicians were heard: Richard Davis and R. P. Conklin, violins; C. H. Hopfield and Carl Newe, violas; L. R. Wosika, cello.

An enthusiastic audience listened to Elizabeth Garrett's Roswell (N. Mex.) Sextet in a varied concert at the Women's Club on February 12. The voices of the women blended perfectly in numbers ranging from nursery rhymes to the weird music of Droning Timbrels Softly Sound and the simple melody of the Twenty-Third Psalm, the music of which was composed by Miss Garrett. A number of El Paso blind persons were in the audience to hear the sextet directed by Miss Garrett, who has been blind since childhood.

El Paso has been named as one of the seventy-five cities throughout the country where unit piano tournaments, sponsored by the National Music Guild of New York, will be held during National Music Week in May. The national contest is an outgrowth of the All-Southwestern piano tournaments begun by Ira Allison, dean of music at Simmons University, Abilene, Tex. F. W.

NEW ORLEANS, LA.—Capacity audiences enthusiastically responded to the two concerts featuring the annual visit of the Minneapolis Symphony Orchestra to the members of the Philharmonic Society. Eugene Ormandy, upon whose baton this organization now depends for its ensemble interpretation, has won local admiration with his individualism and the dominance of his personality. The two programs had as their high spots the Brahms symphony No. 1 in C minor, a toccata and fugue in D minor (Bach-Ormandy), Debussy's two nocturnes for orchestra, the César Franck symphony in D minor, Smetana's symphonic poem The Moldau, and Enesco's Roumanian Rhapsody in A major. An afternoon program of popular music, with especial appeal for school children, was given under the conductorship of Paul Lemay.

Rudolph Ganz, a particular local favorite among pianistic luminaries, appeared in recital for the benefit of the Philharmonic Society Scholarship Fund. His reception was marked by generous applause, to which he responded with a lengthy and attractive program including several Chopin selections, the Schumann sonata in F sharp minor, a group of Debussy, of his own compositions, and a whirlwind interpretation of his arrangement of the Weber Perpetual Motion.

Lucienne Radisse, young French cellist, appeared in several intimate recitals during her visit to the Consul General of France and Mrs. Rene Delage, who also sponsored a concert at Dixon Hall where a delightful program was given, accompanied by Clara del Valle del Marmol. The cellist is *en tour* to Mexico and Cuba where she will appear in concert.

The Music Club members obtained an interesting view of the Therapeutic Value of Music, as lectured by Katherine Price, with piano illustrations by Mary V. Molony, in a recent study hour. The monthly program of the club presented pupils of Ernesto Gargano in operatic selections.

A collection of original autographed musical manuscripts and letters by foremost composers is now being exhibited in Dixon Hall. These rare and valuable manuscripts, including among them an original of the Brahms Benedictus, Liszt's contract with his publishers for the Hungarian Rhapsodies, and letters of Beethoven and Francis Scott Key, were loaned by Mrs. Frans Blom. O. M. L.

PHOENIX, ARIZ.—Richard Wagner and the Bayreuth of Yesterday was the subject of Dr. Julia Schelling's lecture at the Heard Museum on January 31, presented by the board of the Phoenix Musicians' Club. Colored lantern slides illustrated her talk, and throughout the lecture she included vivid stories of her own visits to scenes once familiar to Wagner.

Providing musical interpretations for the subject, Montague A. Machell, cellist, and Cora Lee Machell, pianist, played To the Evening Star (Tannhäuser), Siegmund's Love Song (Die Walküre), and Walter's Prize Song (Die Meistersinger). Henrietta Lundquist, pianist, offered The Magic Fire Scene (Die Walküre). Dr. Schelling, pianist, closed the program with the Festival March of the Holy Grail (Parsifal).

Adelaide Abbot, coloratura soprano, returned to her home in Phoenix for a concert on February 28. The young artist has been studying in Chicago and during the past season has been singing with the Chicago Grand Opera Company. She will appear in several recitals in the West before returning East to sing in Washington, D. C., and New York next May, prior to sailing for France. She is under the management of Victor Chesnais.

The annual MacDowell silver tea of the Phoenix Musicians' Club was given at the home of Mrs. E. Payne Palmer in January. Mrs. T. J. Prescott, state chairman of the MacDowell memorial for the Arizona Federation of Music Clubs, arranged the program and presided throughout the afternoon. An interesting feature was Dr. Schelling's discussion of the MacDowell Colony, illustrated with lantern slides showing the colony and its picturesque setting. Musical numbers were presented by Mrs. Belle Catlin, contralto; Beatrice Ragsdale, pianist; Mrs. Charles Korrick, soprano; Cora Lee Machell, violinist; Mrs. Payne Palmer, contralto, and Elizabeth Quillin, pianist.

Arthur J. Smith, choirmaster and organist at Trinity Cathedral, presented an organ recital on February 5, under the auspices of the Phoenix Musicians' Club. His numbers ranged from Bach through Mendelssohn to Wagner and were played with artistic ability. Soloists from the Cathedral choir assisting Mr. Smith were Bertha Holman and Mrs. Arthur Smith, sopranos, Bess Barkley, contralto, and D. R. Van Petten, bass.

Piano Study in Paris was the theme discussed at the meeting of the Phoenix Piano Teachers' Association held on February 12, at the home of Henrietta Lundquist, Rachel Marden being program chairman. Polonaise in A flat major (Chopin) was played by Bertha Kirkland. Fidelia Duncan told of her study with Philipp at Fontainebleau. Cordelia Hulburd Nelson offered two piano numbers: Gondoliera, from Venice and Naples Suite (Liszt), and Legend (Raff). Lillian Carroll Banks spoke of her experience and study in Paris. Fidelia Duncan closed the program with an etude by Chopin.

Dorothy O'Rourke, piano pupil of Cordelia Hulburd Nelson, will represent the Carreno Club on the junior festival program at the convention of the Arizona Federation of Music Clubs. E. S.

SAN ANTONIO, TEX.—The A Cappella Chorus of Samuel Huston College (for Negroes) of Austin, Tex. (Edward H. Boatner, director) appeared in concert at the Municipal Auditorium. For the opening and closing groups they were assisted by a chorus of 200, which was organized and trained by Mr. Boatner. The program consisted of compositions by Macrum, Mozart, Christiansen, Glinka, Johnson, Tuthill, Lvovsky, Dett, Work, Smith and Boatner, all sung with splendid enunciation and beautiful tone color. Great praise must be given Mr. Boatner for his excellent instruction. The compositions sung in Russian and Hebrew were particularly interesting and well presented. The soloists were Deltessa Holliman, soprano, and Edward Stallings, tenor, both of whom have exceptionally fine voices.

The Chaminade Choral Society (Walter Dunham, director), assisted by Audie Goade, soprano, Joseph Burger, baritone, and William Irby, tenor, presented the second concert of the season. Numbers by the chorus were The Slave's Dream (Matthews), with incidental solo by William Irby; St. John's Eve ,Chaminade), with solo by Mrs. A. M. McNally, soprano; Evening Prayer in Brittany (Chaminade), with soli by Mrs. McNally and Alice Truax, contralto; and A Legend of Granada (Hadley), with soli by Audie Goade and Joseph Burger. This organization is doing particularly good work under the baton of Mr. Dunham. Mrs. Goade and Mr. Burger sang the duets, La ci darem la Mano from Don Giovanni (Mozart) and Piangi, Piangi, from Rigoletto (Verdi). Mr. Irby sang three songs by Oscar J. Fox, White Is the Moon, They Did Not Tell Me and My Heart Is a Silent Violin. Mr. Dunham was the accompanist for these. Agnes Sanchez was at the piano for the choral numbers. The large audience was enthusiastic and each number received prolonged applause. Mrs. Edward S. Arnold is chairman of the organization.

Edward Rechlin, organist, appeared in recital at St. John's Lutheran Church. Compositions by Handel, Ritter, Krebs and Bach were played excellently.

The piano ensemble department of the Musical Club (Mrs. Eli Hertzberg, president) gave a program of compositions by Edward MacDowell, commemorating the twenty-sixth year of his death. Mrs. J. J. Loving, Mrs. Maury Maverick, Mrs. J. T. Ragland, Dorothy Cafferelli, Mrs. S. H. Taylor, Alice Mayfield, Mrs. Roland Klar, Edith Madison, Ruth Herbst MacDonald and Dorothy Bell Newton officiated. The double vocal quartet sang, as did Barbara Brown, soprano.

Albert Herff Beze is giving lectures on music appreciation twice a week in the Witte Museum. Subjects include folk music, symphonies, operas, various rhythms and classic as well as modern compositions. The music appreciation class is a CWA project. Mr. Beze has studied under Rudolph von Liebich, Walter Damrosch, Frank St. Leger, Marguerite Robertson of Columbia University and coached with Maria Ascarra.

Florian Lindberg, violinist and son of the late Theodore Lindberg, musician, composer and founder of the Wichita (Kans.) College of Music and Dramatic Art, has made a number of public appearances here recently. S. W.

SHREVEPORT, LA.—Climaxing a three-year period of development and expansion, the Worden Piano Ensemble, comprising thirty-two artists at sixteen pianos, was heard recently by a capacity audience of 3,000 in the Municipal Memorial Auditorium. The effect of this concert was to provide a sense of pride in its purely local personnel.

Credit for the origin of the ensemble is due Anna Bell Worden, director, who started with an eight-pianist affair of four pianos, which grew to twenty-four pianists last year and today lists the following prominent Shreveport musicians: Talbot Pearson, Mmes. Joe B. Hamiter, A. L. Stevens, Audna W. Holt, J. Edwin Slicer, Sylvia Files, Campbell Hutchinson, John H. Pabody, Sanders Fowler, J. D. Blanton, Walter McCook, W. T. Davis, P. V. Blanchard, Ethel Meek, Mary Flournoy, Bob Carlton, Genevieve Carmody, Marie Carmody, Irma Crowder, Elizabeth Littlejohn, Sarah Hughes White, Fay Cochran, Walter Stickney, Mesdames E. Weldon Jones, Irma McVoy Egan, Penn Leary, Lawrence Turpin, Marguerite Martin, Lalia Hurst White, C. W. West and Yancy Robinson.

Charles Bogg, baritone, gave several soli on the program which presented Chopin's polonaise in A major, Mozart's concerto in F major, Wagner's Ride of the Valkyries, Turkish March (Beethoven-Rubinstein), Danse Macabre (Saint-Saens) and Liszt's Hungarian Rhapsodie No. 2.

The concert was sponsored by the city council, and was broadcast direct from the auditorium over Station KWEA. O. M. L.

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San Carlo Opera Ends New York Series

Eight Works in Three Languages Sung in Final Period of Engagement

The San Carlo Grand Opera Company, under the direction of Fortune Gallo, concluded its limited New York engagement at the Casino Theatre on the evening of March 4, preparatory to fulfilling engagements on the Pacific Coast. The last week included performances of Carmen, La Boheme, Cavalleria and Pagliacci, Lohengrin (in German), Faust, La Forza del Destino and Il Trovatore.

CARMEN

Bizet's Carmen continued the series of the San Carlo Grand Opera Company on Tuesday evening, February 27, at the Casino Theatre, New York. Two former members of the Metropolitan Opera Association, Dreda Aves and Aida Doninelli, sang the leading rôles of Carmen and Micaela. Miss Doninelli sang and acted with artistry, musicianly understanding and ease. Her portrayal of the reticent Micaela scored an unequivocal success with the audience. Miss Aves' interpretation of the title rôle was satisfactory with regard to vocal volume and quality; in demeanor she was not convincing. Aroldo Lindi impersonated Don José with dramatic fervor. This part is indeed suited to his excellent tenor voice. Harold Crawford lent his deep and resonant tones to Zuniga's part. The supporting cast consisted of Bernice Schalker, Marie Zara, Mostyn Thomas, Francesco Curci and Natale Cervi. The chorus, though small, sang capably and made a noteworthy contribution to the creditable performance. Carlo Peroni conducted.

LA BOHEME

Puccini's melodious opera La Boheme was performed by the San Carlo Company on Wednesday evening. The pathetic Mimi was capably interpreted by Bianca Saroya whose vocal efforts were equally pleasing. Ethel Fox gave a spirited interpretation of the flirtatious Musetta, a figure made more appealing because of her vocal charm. Sydney Rayner was warmly applauded for his lustrous voice and dramatic abilities. Mario Valle as Marcello, Harold Crawford as Colline, Stefan Kozakevich as Shaunard and Natale Cervi in the parts of Benoit and Alcindro were the other members of the cast. Carlo Peroni was the conductor.

CAVALLERIA RUSTICANA AND PAGLIACCI

Cavalleria Rusticana and Pagliacci, the apparently inseparable twin operas, drew a crowded house on Thursday night. In the first of these Gladys Axman was Santuzza, displaying admirable voice quality and finished acting throughout, and earning much applause. The Lola of Margaret Dooley brought excellent histrionics, joined to tonal beauty and a vivacity appropriate to the character. In appearance she was ideal as the Sicilian coquette, and the audience recalled her with enthusiasm. Sydney Rayner acted Turiddu with fervor and sang with vocal freshness, receiving warm commendation. Alice Haeseler and Stefan Kozakevich gave good support as Lucia and Alfio.

Pagliacci featured Ethel Fox as Nedda, a graceful and appealing portrayal. Aroldo Lindi scored as Canio. After his aria he was recalled six times. Mostyn Thomas, Stefan Kozakevich and Francesco Curci were the Tonio, Silvio and Beppo. In this opera also the chorus won honors. Carlo Peroni was the able conductor of both operas.

LOHENGRIN

The first opera in German of the San Carlo series was given on Friday evening, when Lohengrin was sung by a cast of superior quality. Anne Roselle as Elsa portrayed the hapless maid of Brabant with vocal skill, purity of tone and dramatic understanding. Dreda Aves was a vivid Ortrud, intensely vengeful in her scenes of plotting and singing with rich quality of voice. Rolf Gerard, as Lohengrin, gave a highly competent account of the rôle, excelling in the effectiveness of his *mezza-voce* singing. Leo De Hierapolis was a sinister and substantial-voiced Telramund, Harold Crawford a sonorous and dignified King Henry, and Stefan Kozakevich the King's Herald. The chorus was earnest in its efforts, but handicapped by lack of numbers. Carlo Peroni conducted.

FAUST

A thronged house heard the Saturday matinee of Gounod's Faust. The cast was an excellent one, comprising Aida Doninelli as an ornamental and limpid-toned Marguerite; Sydney Rayner, a Faust of full voice and assured stage routine; Nicholas Karlash, the sinister and compelling Mephistopheles, commanding depth both of tone and of operatic villainy. Stefan Kozakevich scored as Valentine, Charlotte Bruno as Siebel. Fausto Bozza was Wagner and Alice Haeseler, Martha. Carlo Peroni conducted.

LA FORZA DEL DESTINO

One of the strongest performances of the engagement was that of Verdi's La Forza del Destino, given on Saturday night. Bianca Saroya was the highly competent Leonora, singing the rôle with tones of fullness, clarity and appealing timbre. Aroldo Lindi made an effective Alvaro, one of brilliant and warmly resonant song and finished portrayal. Mario Valle, an experienced Don Carlo, shared with him in the plaudits that followed the duet in the camp scene. Harold Crawford's sonorous singing as Padre Guardiano gave weight to the episode in the monastery, where, with Miss Saroya, he had several recalls. Others heard were Bernice Schalker as Preziosilla, Natale Cervi as the Marquis and Fra Melitone, Marie Zara as Curra, and Francesco Curci as Trabuco. Carlo Peroni conducted.

IL TROVATORE

Closing its eleven-day run at the Casino Theatre, the San Carloans billed Verdi's Il Trovatore on Sunday evening, with two changes in the scheduled cast—Dreda Aves substituting for Grace Angelau as Azucena and Albert Sciaretti wielding the baton in Carlo Peroni's stead. Aroldo Lindi (Manrico) was impressive both vocally and histrionically. He achieved a *tour de force* in the famous aria Di quella pira and the acclaim with which he was stormed was of such a nature as to warrant a repetition. Miss Aves was magnificent as the Gypsy mother, offering a moving portrayal dramatically and being in excellent voice. Harold Crawford gave a display of polished vocalism as Ferrando. Anna Leskaya did poor work at the outset, but toward the end at times revealed a nice quality of voice. Mostyn Thomas essayed the rôle of Count di Luna. Marie Zara, Francesco Curci and Fausto Bozza were the other artists. The chorus sang its measures with assurance.

CONSERVATORIES and SCHOOLS

Eastman School of Music

ROCHESTER, N. Y.—The Eastman School of Music has announced a number of events in the way of public music. On March 12 and 13 the opera department (Emanuel Balaban, director) will produce Puccini's Sister Angelica, part of a tryptico, and Offenbach's operetta, Jeanne Cries and John Laughs. The Puccini opera, composed for a cast of women, will be given its first performance in English; the Offenbach, likewise sung in English translation, is to have its American première, so far as can be ascertained. The productions are complete in all details.

On March 23 the Eastman School Chorus of 250 voices and the Eastman School Orchestra will give a performance of César Franck's The Beatitudes in the Eastman Theatre, Herman H. Genhart conducting. In earlier years this chorus has performed publicly Bach's St. Matthew Passion, Beethoven's Missa Solemnis and Mass in C, Brahms' Requiem, Mozart's Requiem, Sowerby's Vision of Sir Launfal (première), Howard Hanson's The Lament for Beowulf, Bernard Roger's Raising of Lazarus (première), and Malipiero's La Cena, given its world's première in Rochester.

Max Landow in an all-Liszt piano program and a sonata recital by Sandor Vas, pianist, and Paul Kefer, cellist, are other Eastman School events of the current month.

New York School of Music and Arts Summer Study

The New York School of Music and Arts (Ralfe Leech Sterner, founder and president), an institution thirty-four years old, has issued its circular relating to summer study. This catalogue bears the caption, Combine Summer Study With a Real Vacation. Reduced prices will prevail for the

RALFE LEECH STERNER

six weeks' course; the dormitory department makes it possible for a student from a distance to live at the school and enjoy two private lessons a week, four classes, and work for a teacher's certificate, at a price comparable to previous terms for instruction alone. Emphasis is laid on the fact that pupils may enter at any time. The six weeks' course may be extended to any desired period. Besides piano, organ, voice and violin instruction, other instruments are taught, as well as pedagogy, harmony, public school music, art and dancing. The weekly concerts provide opportunity for students to appear in public.

David Mannes Music School

The Stradivarius Quartet, assisted by Ralph MacLean, clarinetist, played the Mozart and Brahms clarinet quintets at the David Mannes Music School, New York, on February 18, in the fourth concert of the chamber music series there. The fifth concert, originally announced to be given by David, Clara and Leopold Mannes, will have a program by the Perolé String Quartet on March 18, with Mr. and Mrs. Mannes and their son playing the sonata program on April 15.

The mid-season student recitals at the Mannes School brought forward, in addition to a series covering all branches of the school work, a solo violin recital and a special concert by a group of children selected as specially talented and includes two further evening recitals early in March. George Kast, a pupil of Paul Stassévitch, was the solo violinist, playing a program on February 2, with Ruth Kaufmann, a student of Frank Sheridan, at the piano. The young violinist's program, given for an audience which filled the hall and included a number of notable musicians, had the Brahms A major sonata, Paganini D minor concerto, Bach chaconne for violin alone, and a final group of pieces by Bloch, Beethoven and Wieniawski. The week following an afternoon concert was given by six children, ranging in age from six to twelve, who presented a program of solo and ensemble music.

Cleveland Institute of Music

CLEVELAND.—Denoe Leedy, teacher of piano at the Cleveland Institute of Music, and music critic of the Cleveland Press, gave an illustrated lecture on the music of contemporary American composers at the Women's City Club on February 27.

The annual concert of modern music of the institute was given on March 7 at Samuel Mather House. Margaret Wright Randall and Homer Schmitt played a sonatine for two violins by Arthur Honegger. Ruth Edwards, pianist, was heard in the Honegger toccata and variations and three mazurkas of Szymanowski. Emanuel Rosenberg, tenor, accompanied by Jean Martin Buck, offered songs of Herbert Haufreucht and Ward Lewis, Cleveland composers, and Der Dandy and Parodie from Pierrot Lunaire of Arnold Schönberg. Maurice Sharp and Lawrence Stevens presented a Poeme for flute and piano of Griffis, and Sicilienne et Burlesque of Casella.

On March 9 the regular student recital brought Evelyn Ross, Stanley Kraft, Max Powers, Esfir Berchine, Ward Davenny, John Harrison, Adele Levy, Eleanor Evans, Jeanne Meagher and Harriet Dautel in works of Lalo, Debussy, Mozart, Saint-Saëns, Beethoven, Scarlatti, Schubert and Chopin.

Arthur Loesser of the piano faculty, gave a recital at the Oakwood Country Club on March 4.

Beryl Rubinstein, director and head of the piano faculty at the institute, played a recital in Town Hall, New York, on March 7, his program including the Mozart theme and variations on Unser dummer Pobel meint, the Bach-Busoni prelude and fugue (St. Anne) in E flat, Schumann's Kreisleriana, Faure's nocturne in E flat minor, Mr. Rubinstein's own sonatina in C sharp minor, Poeme (Scriabin) and Balakireff's Islamey.

I SEE THAT

The weekly two-piano presentation sent out by Frances Hall and Rudolph Gruen from WEAF will comprise Overtones (Gruen), Danse Macabre (Saint-Saëns) and an Andalusian dance by Infante for the March 11 program.

* * *

George William Volkel has been appointed organist and director of the choir of Emmanuel Baptist Church, Brooklyn, N. Y. He is also official organist at Chautauqua, N. Y., and an organ instructor at the Juilliard School, New York.

* * *

Three Protestant church choirs participated in the festival service under the auspices of the National Association of Organists at Holy Trinity P. E. Church, Brooklyn, N. Y., on February 4 (Louis Robert, organist). A recital in the A. G. O. series of church music was given at the Middle Collegiate Church, New York (Herbert S. Sammond, organist), on February 20, with the assistance of Messrs. Carl, Heinroth and Volkel.

* * *

Nicholas Mavrikes, youthful violinist, has had his hand insured for a million dollars by J. M. Towne, the manufacturer of Yale locks. Master Mavrikes is now in the Middle West on a concert tour which his teacher, Harry Kononovitch, arranged for him.

New York Concerts

(*Continued from page 14*)

by Messrs. Milstein and Piatigorsky. Mr. Lange's thorough grasp of the orchestral elements helped to make for complete art. A delighted audience extended salvos of applause to the two string interpreters and the exponent of the baton.

Frederic Freemantel A recital of Beethoven songs in English was given by Frederic Freemantel, tenor, last Sunday evening at Town Hall, under the sponsorship of the Music Teachers' and Students' Advisory Council, Inc. Mr. Freemantel has acquired a reputation as a specialist in the field of Beethoven song interpretation, and his previous recitals of these works in New York have attracted favorable attention. On this occasion he offered a wide-ranging selection of the master's works, including the recitative and aria, In My Soul Dread Thoughts Awaken, from The Mount of Olives, and nearly a score of Lieder. Among the latter were Feuerfarb, Mailied, Mollys Abschied, Marmotte and Das Blümchen Wunderhold from op. 52; Adelaide, Ich liebe dich, Wonne der Wehmuth, Sehnsucht, Mit einen gemalten Bande, Lamento amoroso; Neue Liebe, neues Leben; Der Kuss, An die Geliebte, Das Geheimnis, La Partenza, Hingebung and Vita felice—not to mention numerous encores. This was, therefore, an opportunity to hear beautiful and unduly neglected treasures of the song literature. For while there is endless repetition of the works of Schubert, Schumann, Wolf and Franz, Beethoven seems (despite his many songs) to rank with vocalists as chiefly an instrumental composer.

In these works Mr. Freemantel's knowledge of Beethoven traditions was fully demonstrated. His powerful tenor voice was used with ringing power in such fervent outpourings as Adelaide and Ich liebe dich. He also endowed the playfully humorous lyrics with expressive interpretation, and the oratorio excerpt with devotional appeal. His English diction was of exemplary clarity. Edwin McArthur was the accompanist.

Other Concerts

Tashamira, dancer, Morosco Theatre, March 4, evening.

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Piano Pleasure

(*Continued from page 6*)

Does it pay to start tapping at the piano with fifty-year-old fingers? I see younger friends playing at sight and in a few seconds what it has taken me hours, days and even months to decipher musically, and yet I answer unhesitatingly in the affirmative. Music always pays big dividends, and in the fifties it pays double, even if you have only just begun to invest. *Crede experto.* (That isn't Latin for "Believe an expert," but for "Believe a man who has tried it.")

That the first of life was made for the last is as true of music as of all else. Even if you have never played before, you have been getting mental vision every year, and each year should find you with a richer musical appreciation because you have lived. The technical side should, if possible, start early in life; but it is never too late to start if you love it and do not weary yourself by too much drudgery at the piano. First hear the selection you want to learn played to you until it is a part of your very being. Then try runs and chords for a few moments at a time just as you would weed your flower garden. It is back-breaking work to weed more than a half-hour at a time. Your friends will explain musical terms to you, and the exposing of yourself each day and many times a day to the beauy of self-created music will keep your soul alive.

A wise Frenchman once wrote a book called Magic of Love. His most magical passage for middle-aged people is the one where he compares love and musical passions, one for youth and one for age. He holds with Goethe that as long as you can fall in love, life is worth while. "As physical love faculties decline we need some passion to take us out of ourselves as love has done. Love and music are kindred passions. Both raise us to high emotions, require no reasoning power, and leave us in a happy lassitude and an abandonment of our whole nature. Music is the æsthetic arrangement of an elementary force. Any score is the capturing of universal and primordial rhythm, just as the telephone and telegraph are the capturing for utilitarian ends of an electric element whose substance is unknown to us. If we can't continue to have love affairs as we grow old, we can at least have musical passions."

Can a fifty-three-year-old master the piano? Never. And yet as Emerson answered when questioned about his new book, "I like my book very much." He hadn't written a word of it, but its subject matter was continually dancing in his mind. And in like manner I can say that I like my piano very much, especially now that I have ten fingers working on it. In this respect, at least, I am better than Emerson.

Frequent Performance for Songs by Grace Leadenham Austin

The Little White Cottage, a song by Grace Leadenham Austin, was included on the February 9 program of the University Glee Club of Brooklyn, N. Y. The number was given in its choral arrangement. The conductor of the club is Randolph P. Hanson.

Gina Pinnera, soprano, has presented Miss Austin's songs in all of her recitals this season. On February 11, for her program at the Lombardy Hotel, New York, Miss Pinnera sang Constancy by Miss Austin as one of her American composers' group. Several of Miss Pinnera's artist pupils also are using Austin songs. Kathryn Bates Sterem is singing Constancy on her programs.

Springfield, Mass., Hears La Forge Artist Pupil

SPRINGFIELD, MASS.—Harrington van Hoesen, baritone, met with success in a concert here on February 13. His teacher, Frank La Forge, accompanied him at the piano, giving artistic support. Mr. van Hoesen's rich baritone lent itself well to groups in German, French, Italian and English. In all these languages his diction was impeccable. He enters into each song with a depth of emotional feeling which at once communicates itself to the audience. The spontaneous applause following each number was evidence of the enjoyment which his work provoked, and encores were added after each group. G. F.

Jacobi's Cello Concerto Published

Frederick Jacobi's concerto for cello and orchestra has been published in Vienna. The work had its first hearing in Paris in May, 1933, at the Ecole Normale, with Alfred Cortot conducting and Diran Alexanian, to whom it is dedicated, as soloist. Several European performances are scheduled for the current season. The premier American presentation is to take place during the season 1934-35.

Jacobi has recently finished a string quartet, written at the request of the Pro Arte Quartet and dedicated to them. This is his second work in this form; his first quartet (based on American Indian themes) has been heard in America and Europe, having been played extensively by the Quatuor Pro Arte, the Flonzaley Quartet and other organizations. Jacobi is still in Europe but expects to return to America in the early summer.

Dolores Hayward in New Jersey

Dolores Hayward, pianist, appeared early last month as soloist for the Woman's Club in Paterson, N. J., featuring the compositions of Beatrice Rodick, composer-pianist, who spent last summer studying with Miss Hayward at Camp Kiniya, Lake Champlain, Vt. Previously Miss Hayward was heard in Ridgewood, N. J., in a solo recital, assisted by Florence Halstead Bennit in Victorian Recitations. Other engagements for Miss Hayward include appearances in Mamaroneck, N. Y.,; Greenwich and Norwalk, Conn.; Montreal, Can., and for the MacDowell Club of New York.

Belle Fisch-Silverman Heads Opera and Concert Committee

Belle Fisch-Silverman is chairman of the grand opera and concerts committee of Newark, N. J. Her organization is aiding Mayor Ellenstein's Eight Point Plan, and she was active in the interests of the recent week of performances which the San Carlo Opera Company gave in that city. On the opening night Fortune Gallo, director of the company, took the occasion to thank Mrs. Silverman publicly for her efforts on behalf of his organization.

Harry McKnight Sings in San Francisco

Harry McKnight, tenor, with Emil J. Polak at the piano, gave a recital in the Community Playhouse, San Francisco, on February 1. He sang three Handel excerpts, the Rimsky-Korsakoff aria Dans la nuit silencieuse, French numbers by Duparc, Faure and Debussy, German items by Schumann, Rubinstein and Strauss, and songs in English by Jacques Wolfe, Roger Quilter, Kathleen Lockhart Manning and Frank La Forge.

Lauritz Melchior, a Pioneer in Radio Broadcasting

Lauritz Melchior, Metropolitan Opera tenor, interpreter of Wagner roles, sang the name part in Wagner's Tannhäuser in a coast to coast broadcast on February 24. Artur Bodanzky directed from the stage of the Metropolitan Opera House.

On July 30, 1920, Mr. Melchior was the first man to broadcast a radio program from the experimental Marconi station at Chelmsford, near London, England. This experimental program with Melchior and Nellie Melba, who sang some time before, met with amazing scientific success. A steamship on the Atlantic containing engineers and newspaper men reported splendid reception. All wireless was stopped for half an hour.

Mr. Melchior, who has still the record of this initial broadcast, believes this to be the first recording ever made over wireless. His program consisted of Danish, Swedish, Norwegian, Finnish, German and English songs, ending with God Save the King.

The microphone he faced then was made of a wooden cigar box, propped up by a policeman's stick. The broadcast began with difficulty, for the engineers had forgotten the grounding in their excitement. But this was soon remedied and the experiment was carried off.

Sixth and Seventh Matinees by American Academy

The large audience at the sixth matinee performance by senior students of the American Academy of Dramatic Arts, at the Belasco Theatre, New York, on February 16, heard a good performance of Smarty's Party, and an excellent presentation of The Torch-Bearers, both by George Kelly. Marjorie Cameron made a plausible Mother, David Windsor was the Son, Dorothy Lowell his wife, and Mary Reilly the Maid. Carter Blake (New York), Sylvia Forrester (also New York), and Alice Keogh (Omaha, Neb.) gave good characterizations to their parts. Others concerned in the play were Marjorie Trent, Betty Field, J. Richard Jones, Richard Harvey, Hamlet Carabba, Edith Emerson, Richard McKay, Richard Anderson and Jean Thomas.

The first act of Autumn Crocus (Anthony) and The Waldies (Hemlen) made the seventh matinee of the Academy on February 23. In the first play, Richard Harvey and Alice Howard (both of New York) played their parts well, as did Consuelo Lembcke (New York), Mary Chamberlin (Lebanon, Ill.), Kay Linaker (Pine Bluff, Ark.) and Glen Sherman (Brooklyn). Others in the cast were Michelle Hadley, Olivette Patterson, Tasi Rossmore, Hume Cronyn and Richard Anderson. The Waldies was a drama which gave all in the cast equal opportunity for the display of their talents. Associated in it were Paula Mason, Mary Chamberlin, Collin Finn, Lynn Fisher, Carter Blake, Alice Howard, Robert Gray, Richard MacKay and Eugene Elden.

F. W. R.

New York Federation of Music Clubs Launching Campaign

The New York Federation of Music Clubs, Inc. (Etta Hamilton Morris, president) has inaugurated a Music Promotion Campaign. It is pointed out that the drastic changes in our social and economic existence, mechanization and mass production have changed our musical environment. Music listening, it is

ETTA HAMILTON MORRIS

claimed, has supplanted music making, this brought about by advertising and propaganda. It is believed that by a similar process of publicity, a general desire to make music can be generated.

To this end a movement is sponsored by the New York Federation to educate the public to make music in leisure hours. A music promotion fund is being raised by voluntary subscriptions and the sale of music seals. The federation is served by eleven departments, dedicated to artist presentation, American composers, opera, orchestra, choral music, college and state normal women's choral work, music in religious education, and other phases.

The New York Federation, under the leadership of Mrs. Morris, who has been president for the past six years, has now affiliated about 300 clubs throughout the state. The total membership is approximately 30,000 of the half million enrolled in the national body.

Mrs. LaGuardia Receives Carbone Composition

Anna Carbone, guest organist at John Wanamaker Auditorium on February 15, in a concert sponsored by the New York League of Business and Professional Women, counted Mrs. Fiorello LaGuardia, wife of the Mayor of New York, among her audience on this occasion. Mrs. LaGuardia was presented with a copy of Miss Carbone's composition, Prelude, which is dedicated to the Mayor.

Ivor Newton Active as Accompanist

Ivor Newton, pianist and accompanist, recently supplied the instrumental background for Conchita Supervia in a series of four London recitals. He also was accompanist for Marguerite D'Alvarez at a recital in Queens Hall, London,and has been at the piano for Elena Gerhardt in a number of programs. The middle of February he started with Tetrazzini on the second half of her farewell tour, which included some towns not previously scheduled by the soprano.

Pupil of Ruth Shaffner Gives Musicale

Ann Kemp, mezzo-soprano, pupil of Ruth Shaffner, gave a musicale on February 21 at her home on Park Avenue, New York. She was assisted by Eugenie Limberg, violinist, and Virginia Duffey, accompanist. A varied program included Gena Branscombe's I Bring You Heartsease and two songs by Mrs. H. H. A. Beach, Ecstasy and The Year's at the Spring.

Mannes Conducting at Metropolitan Museum This Month

Four free symphony concerts, conducted by David Mannes, will be given on March 10, 17, 24 and 31 in the Metropolitan Museum of Art, New York. This series has been made possible by contributions of Edward S. Harkness, the Juilliard Musical Foundation, John A. Roebling, and in memory of Florence Blumenthal. These concerts are now in their sixteenth season. For the four March programs the usual policy of presenting standard orchestral works will be maintained.

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London Has Varied Concert Novelties

(Continued from page 5)

valuable as a document than as a symphony.

Of the chamber works the magnificent quintet (magnificently played by the English Ensemble) took the prize because it combined intensity of personal expression with "absolute" musical creativeness in the greatest degree. The suite of four Episodes, fascinating impressions of surface life, lean far toward program music while the Concerto grosso, accomplished in form and noble in content, is an intentional though brilliant anachronism. It was brilliantly played on this occasion by Kathleen Long and the Boyd Neel Orchestra, conducted by Bloch. The success of both concerts was great and the return of this engaging personality to these isles seems assured.

MAHLER'S RISING VOGUE

It is perhaps no mere accident that the English advent of Bloch coincides with a rather sudden ascendancy of his racial compatriot, Mahler. Mahler's works have met in England the same stiff opposition that they experienced—and still experience—in America. And perhaps for the same reason. Anglo-Saxons on the whole dislike the abstruse in art; they prefer forthright, direct expression; they believe that brevity is the soul of wit. Also they are mentally lazy when it comes to the extraneous things of life rather than the essential business of it. Hence they are easily bored. And they regard art as an entertainment and not a religion. But they are also sentimental and they are sensually impressionable to such things as sheer beauty and volume of sound, also magnificence of structure and size. It is from these sides that they are in the long run vulnerable to Mahler.

At any rate it is curious that after years and years of failure, when even such avowed disciples as Bruno Walter and Willem Mengelberg could not risk putting Mahler on their London programs, we should have a small avalanche of him, and that the critics instead of foaming at the mouth should do their best to emphasize his virtues. We have during the last week heard Mahler's fourth and ninth symphonies, conducted by Heger and Boult respectively, and the Kindertodtenlieder (sung by Kipnis) conducted by Sir Thomas Beecham (who funked the job of conducting Mahler only two years ago). The fourth symphony, in which Elsie Suddaby sang the soprano solo, was the *pièce de résistance* of a London Philharmonic concert at which Georg Kulenkampff, approved Teuton violinist, made a successful London début with the Beethoven violin concerto. The ninth, certainly one of Mahler's noblest creations, had an impressive interpretation at the hands of the B.B.C. Symphony Orchestra under Dr. Boult and the applause at the end was long and tempestuous. One ought after all not to be surprised that a public which has had to listen for years to the "linked sweetness long drawn out" of Delius, should now turn to Mahler. It isn't long since moreover that a mighty vogue was enjoyed by a composer named Scriabin.

SCHNABEL, MORINI, RUBINSTEIN

Recent orchestral concerts aside from those mentioned have featured distinguished soloists, sometimes perhaps in order to bolster up programs which otherwise might not draw. Thus, for instance, Vaughan Williams' Job (originally conceived as "masque for dancing), given a concert performance by the B.B.C. Orchestra, was preceded by Artur Schnabel's well-tried and sure-fire projection of Brahms' D minor piano concerto; Sir Thomas Beecham's rather pedestrian Sunday program of the London Philharmonic had Erica Morini's exceedingly racy playing of the Mendelssohn violin concerto as its chief attraction; and Sir Hamilton Harty, back from America, chose Arthur Rubinstein in the second Rachmaninoff concerto as his particular drawing card. Finally, Sydney Beer, heading the London Philharmonic for one glorious night, used Ria Ginster, a soprano with rising popularity, as soloist in orchestral songs by Strauss, though in this case the program—Heldenleben, Daphnis and Chloë, etc.—should have sufficed to pull a public, except that Mr. Beer is as yet better known as a leading sportsman than a sporting leader.

ENGLISH MUSIC: JOB AND THE RAVEN

Vaughan Williams' Job, by the way, came through the ordeal of a non-scenic performance remarkably well; there is dramatic power and plasticity enough to satisfy the ear without the aid of the eye. Dr. Boult conducted *con amore*. Sir Thomas Beecham, besides inflicting Debussy's saccharine Petite Suite, also served up another neglected Rossini delicacy, the overture to La Gazza Ladra, with his accustomed elegance and finesse. Sir Hamilton Harty for reasons unknown chose to perform Balakireff's tone poem, Russia, and Josef Holbrooke's musical impression of Poe's Raven who quoth "Nevermore," and so proved not only a good prophet but a good music critic as well.

ELIJAH IN COSTUME

Even though the opera season proper is more than two months off, London is laying its hands on anything that is or can be turned into opera. Thus the Albert Hall, London's equivalent to Madison Square Garden, is being crowded seven times a week for a gigantic stage performance of Mendelssohn's Elijah under Albert Coates' baton. The vast spaces of this hall demand pageantry rather than drama and this element is stressed in the ingenious but far from orthodox performances which T. C. Fairbairn (famous for his Hiawatha productions) has devised. There is a ballet, a great moving chorus and a commensurate orchestra; there are visions, incantations and pyrotechnics (the fire from Heaven which lights the altar is the clou of the show) and a riot of color and movement. Music from the First Walpurgis Night is interpolated and even the innocent Spring Song is brought in as a dance to amuse King Ahab and Queen Jezebel.

What is more to the point is that Harold Williams is a powerful Elijah, Stiles Allen a mellifluous Widow and Henry Wendon an appealing Obadiah, and that Conductor Coates directs all these multiple forces with the ability and terrific energy of which he is capable.

JEPHTHA TOO

A similar enterprise on a smaller scale is the stage performance of Handel's Jephtha by the Cambridge University Musical Society in Cambridge Guildhall. Here the music remains untouched except for certain omissions, while scene and action are a visual supplement to the music. The number of actors is kept down and they form effective tableaux during arias and choruses, while the greater part of the chorus sits with the orchestra and takes no part in the action. This production is directed by Dr. C. B. Rootham, who previously staged Samson in the same way, and this present production is said to be an advance on the former.

Sadler's Wells Theatre, London's popular English opera house, has restaged Dame Ethel Smyth's comic opera The Boatswain's Mate, conducted by Sir Thomas Beecham in honor of Dame Ethel's seventy-fifth birthday. This amusing suffragette tract dates from before the war and is not exactly modern, but it has humor and temperament which is more than can be said for some other examples of the Wagnerian progeny. It shares a double bill with Arthur Benjamin's The Devil Take Her (also previously reviewed in these columns) which offsets the pro-feminine tendency of its companion and evens things up for everybody.

AKSAROVA IN MOUSSORGSKY COMEDY

To complete this operatic profusion we had the first performance in England of Moussorgsky's comic opera The Fair at Sorotchinsk, as completed by Tcherepnin, preceded by a sentimental trifle of Rebikoff, The Christmas Tree. Although the orchestra was small and ænemic the Russian singers, headed by Valentina Aksarova, were obviously in their element. Mme. Aksarova sang and acted the part of Moussorgsky's heroine, Parassia, excellently. The music is racy and savors of Russian folk tunes. Rebikoff's opera ballet was staged by Mme. Lydia Kyasht, of Russian Ballet fame, and the two vocal parts "off" were ably sung by Mmes. Aksarova and Kastellian.

Some new German songs have been introduced by Elena Gerhardt at a recent recital. They are by Richard Trunk, who might be considered a disciple of another monosyllabic Richard with little virtue of his own. Ria Ginster stuck to the Lied classics plus Debussy, with considerable success, though hardly as mature a style as her compatriot and colleague.

HAROLD SAMUEL: MAURICE EISENBERG

Harold Samuel, known chiefly as a Bach specialist, transferred his allegiance to Mozart and Mendelssohn for an evening recently and proved his comprehension is not limited to his favorite master. As always he placed his great accomplishments at the exclusive service of the composers, with eminently happy results.

Maurice Eisenberg, the cellist who played Bloch's Schelomo a few days ago, further displayed his powers in a recital comprising a Beethoven sonata, a Bach suite for cello alone and a suite by Julien Krein, new to London, which proved interesting, vivid and effective music in a semi-modern vein. Some smaller pieces and the inevitable Bumble Bee (on which Rimsky-Korsakoff's heirs must get more royalties than the composer earned on all his operas together) showed Eisenberg to be a player of virtuoso calibre.

NBC to Manage Oskar Shumsky

Oskar Shumsky, seventeen-year-old violinist, who was recently heard in a New York recital at Town Hall, has come under the management of NBC Artists Service.

Studio Notes

MAUDE DOUGLAS TWEEDY

Marjorie Harris, Negro dramatic soprano and artist pupil of Maude Douglas Tweedy, was heard in recital on January 11 at the YMCA of Summit, N. J. Johan Vanderberg, baritone, was soloist at the meeting of the Associated Music Teachers' Association, New York, in the Hotel Aberdeen, New York, on February 10. He is also heard every week in a program over Station WNYC.

Martha Haskins, soprano, was soloist at the meeting of the Alumni Board of the New Rochelle (N. Y.) College on February 10. She was also heard in recital on February 10, at the Convent of Jesus and Mary, New York. Miss Haskins sings every Monday over station WNYC and each Tuesday evening over WLWL as a member of the Sigma Alpha Iota Quartet. She sang at Grace Dodge Hall, New York, on February 11.

Jeanne Soudeikine, dramatic soprano, has been reengaged by the Syracuse (N. Y.) Morning Musicales and will give a recital there on March 12. Mme. Soudeikine was chosen to sing the Star Spangled Banner at the President's Birthday Ball at the Waldorf-Astoria, New York. She will also appear in concert in Plainfield, N. J., on March 15.

Florence Girton Hartman, soprano, is to be soloist with the University Symphony Orchestra in Syracuse on April 18.

Miss Tweedy has been arranging a series of programs over WLWL every Tuesday. Artist pupils who have been singing are Mme. Soudeikine, Esther Jacobson, Miss Haskins, sopranos; Marie Carlson, contralto; Donald Fiser, Raymond Otto, Mr. Vanderberg, baritones; Howard Tompkins, John Morelli, tenors, with Daniel Wolf at the piano.

LEONARD RUDKO

Pupils of Leonard Rudko have been active recently fulfilling engagements. On January 28 Dorothy Berman, coloratura soprano, Albert Chaskin, lyric tenor, and Boris Voronovsky, baritone, were heard in a program presented by the Brooklyn (N. Y.) Federation of Jewish Charities. Ray Porter Miller, lyric soprano, sang at the Temple Emanuel in Mount Vernon, N. Y., on January 29. Mr. Voronovsky and James Phillips, basso, made appearances at the Pleiades Club on February 11. Mr. Voronovsky sang at the Community Centre in Hackensack, N. J., on February 21. He has also been engaged to sing over Station WNEW on Tuesday nights. Mr. Phillips was heard at the Paramount Theatre, New York, and is fulfilling an engagement to sing on the Voice of America program over Station WABC on Thursdays.

FRANK BIBB

Constance Toussaint Miller, soloist at St. James P.E. Church, made her first concert appearance of the New York season in the fifth recital of the National Musical Benefit Society. In this recital Mrs. Miller presented five groups of diversified songs, accompanied by Lois Townsley.

Agnes Strauss was heard on January 16 at the Actor's Dinner Club, New York. Mrs. Strauss broadcasts frequently over WINS. She is to be heard shortly in recital at the Bronxville (N. Y.) Woman's Club, with Frank Bishop at the piano.

Little Christie Gillespie, daughter of the light opera singer Christie MacDonald, made her first public appearance a few weeks ago at the Actor's Dinner Club. Miss Gillespie offered several solo numbers and also sang duets with George Morgan.

After a three weeks' engagement with the Bermuda Light Opera Company, Hubert Niebelung, dramatic tenor, has returned to New York. While in Bermuda he sang the leading tenor rôle in the Gilbert and Sullivan opera, Princess Ida, and also appeared in recital.

All are singers from the New York studio of Frank Bibb.

DR. A. VERNE WESTLAKE

Mrs. A. J. Graydon, manager of the Westlake Fortnightly Musicales, was gratified with the large audience which attended the gathering in the Steinway Hall studios, New York, on February 14. Margaret Yule, soprano, delivered a group of songs, one of which was her own, with beauty of voice. Frances Boyd, pianist, artist pupil of Dr. Westlake, played Rubinstein's D minor concerto with brilliant style; her teacher was at a second piano. William Aubin, baritone, of the Maley Studio, offered songs of varied styles with excellent interpretation, Miss Rossman playing fine accompaniments. Theodore Marvel was heard in a series of English songs, accompanied by Blenda Carlberg.

Adjourning to the Whitehead Studios, a one-act play was artistically presented by capable young actors.

A capacity audience heard the Fortnightly

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Musicale at the New York studio of Dr. A. Verne Westlake (Mrs. Alex. Graydon, manager) on February 28. Irene Hampton opened with piano numbers—Viva Navarra (Larregla) and Ripper's Dancer in the Patio, which she played effectively. Harp numbers followed, excellently performed by Miss Gertiniom.

Carol Segerstrom, with Frances Boyd, a pupil of Dr. Westlake, giving support at the second piano, presented the Grieg concerto with brilliance and assurance. Mr. Lenhardt, lyric tenor, displayed feeling and refinement in his offerings. Fred D'Elia, another student of Dr. Westlake, exhibited talent and musicianship in the Chopin polonaise in A flat and a mazurka by the same composer.

Leopold Gutierrez proved himself an artist of merit, captivating the audience with his baritone voice of range, power and quality. He offered songs by Arman, Grever and Lecuona. The closing number brought Ruth Clayton in a charming array of character songs. F. W. R.

MADGE DANIELL

Madge Daniell, New York teacher of voice, has many pupils appearing professionally in New York and on tour.

Ann Pritchard and her company recently appeared at the Metropolitan Theatre, Brooklyn, N. Y., after which came an engagement to sing and dance for a South American cruise. Harold Hennesey, tenor, another student of Miss Daniell, is the program arranger for these voyages.

Helen Arden and Marie Walsh, sopranos, have appeared at the Congressional Club in Washington, D. C., and recently closed a six weeks' booking at the Club Seville, Philadelphia. They have return engagements in April. Miss Arden and Miss Walsh are now in vaudeville. They entertained at the banquet and ball of the American Car Company at the Hotel Ambassador, New York, on February 25.

Ward Tollman, baritone, is appearing in the Broadway production As Thousands Cheer, and is understudy for many parts.

Joe Fishman, tenor was soloist for the reunion of the Henry Street Players Settlement on February 24, and for the Hebrew Sheltering Society of Bensonhurst, N. Y., at its annual entertainment in Community House, Brooklyn, N. Y., on January 25.

Eddie Pritchard is singing and dancing at the Village Barn and the Nut Club, New York.

Odette Klingmann soprano, was soloist at a special Lenten service at the Church of the Ascension, New York, on February 26. She impersonated Jenny Lind for the Democratic Club's Valentine party, when she sang the Last Rose of Summer.

LEON CARSON

The first Miniature-Recital of 1934 at the New York studio of Leon Carson was held on January 21. Henry Haberle, baritone, sang seventeenth century Italian items and Lieder. Margaret Russell, contralto, gave a group of modern American numbers, and Helen Kruge, soprano, concluded the program with Five Song Impressions (Sketches of London) by Kathleen Lockhart Manning. Vera J. Kerrigan was the accompanist for the afternoon. The second Miniature-Recital was held on March 4.

Singers from Mr. Carson's studios have been active recently in concert and radio work. Charlotte Bieran, contralto, was heard recently in Italian and American songs before the Friday Afternoon Club of Nutley, N. J.

Constance Clements Carr, soprano, appeared as one of the soloists at the Hotel Pennsylvania, New York, January 24, and also in concert at the Nutley (N. J.) High School on January 31. She is scheduled for a concert in Bloomfield (N. J.) this month.

La Rue Crosson, soprano, was club soloist at the recent program of the Musical Art Society of the Oranges (N. J.), Channing Lefebvre, conductor.

ALICE LAWRENCE WARD

The Newark (N. J.) studio of Alice Lawrence Ward was the scene early last month of a musicale, presenting leading singers, pupils of Miss Ward, in thirty-six arias and songs, introduced by an opening ensemble of eight women's voices. Operatic airs were from Faust, Rienzi, Tannhäuser, Pagliacci, Boheme, Don Carlos, Romeo and Juliet and Barber of Seville; songs were selected from American and European composers, including Tirindelli, Densmore, Mana-Zucca, Curran, Ware, Ball, Rasbach, Protheroe, Rich and Bendix. The Ward method was demonstrated in the singing of Alison Walker, Concetta Ray, Kathryn Conner, Jessie Baker, Martha Hetlyn, Sylvia Fasting, Winifred Vogelius, Marguerite Zender, Norman Russell, Harold Fasting, John Cochrane and Harold Patrick. Anca Seidlova and Louise Smith played accompaniments. The audience was a large one and applauded enthusiastically. F. W. R.

IDA HAGGERTY-SNELL

Ida Haggerty-Snell presented her pupil, Frances Theodore Tremondanes, soprano, in a musicale at her New York studio on February 17. All the songs on the program were by Greek composers and sung in Greek. Miss Tremondanes has a voice of high range and good tone-placement. She was well poised and pleased the audience. Vaselakos, Komninos, and Hadjiapostolsu were the composers represented, and the soprano was assisted by Avis Allen, Nell Justineau, Lucie Prouty and Messrs. Collens Bain, and J. Reyes-Martin. Clara A. Korn and Collens Bain played the accompaniments.

On February 23 Miss Allen sang a program in the Forty-eighth Street Auditorium, New York. She sings with distinct enunciation, good phrasing and tone. She was compelled to offer several encores. Gertrude Smith, another Haggerty-Snell student, gave readings with style and conviction. C.

ADAMO GREGORETTI

Some of the artist-pupils of Adamo Gregoretti who are actively engaged include Mario Cozzi, baritone, who sings twice a week over Station WJZ under the direction of Joseph Littau and Josef Stopak; Alfredo Chigi, baritone, who appears often in opera and concert; Josephine Paterno, soprano, recently heard in several performances at the Hippodrome, New York, under Giuseppe Bamboschek's baton, and Lillian Marchetto, appearing in opera in Washington, D. C., and New Haven, Conn., and now featured weekly over WINS under Vincent Sorey.

SUSAN S. BOICE

The Boice Vocal Studio, New York, collaborated with Elizabeth Topping, pianist, in February, presenting Emma Reinhart, lyric soprano, in songs by the American composers Hadley, LaForge, Woodman, Scott and Brahe. Miss Topping performed works by Beethoven, Chopin, Brahms and Debussy, and a discriminating invited audience heard and applauded with vigor. F. W. R.

WILLIAM O'TOOLE

William O'Toole, author and exponent of Creative Piano Technic, presented a recital at his New York studio on February 25, when his pupils played compositions and improvisations as demonstrations of his methods and of the various stages of their development.

Eleanor Nordlinger represented Books I and II in her playing of Peasant Dance (Blake), March of the Toys (original) and an improvisation. The work of the class in Book IV was illustrated by Frederic Joslyn II, James Ellis, Jr., and Pescha Kalisman, who were heard in a number of original pieces, and music by Brahms, MacDowell and others. Mr. Kalisman played Rainbow Fairies, by Mr. O'Toole. The styles of Beethoven, Haydn and Czerny were followed in three of the "originals."

Anita Nickels' group contained Chopin and Balakireff excerpts and her own Arab Dance and Variations on Comin' Thru the Rye in the styles of Chopin, Debussy and Moussorgsky.

The last two appearing were Dorothea Morelock of the Summit School of Music, Summit, N. J., displaying her skill in Debussy and Honegger passages; and Norman Lloyd, Mr. O'Toole's New York assistant, who scored in Milhaud, Lloyd and Scriabin music. Both teachers use Mr. O'Toole's method. Their performances were brilliant and thoroughly professional, showing their intimate knowledge of the modern idiom.

The entire program was an excellent illustration of Mr. O'Toole's pedagogic principles and their application. Emphasis was placed upon having the pupil experience reality in his harmonic, melodic and rhythmic training—not an abstract, formal, text-book acquaintance, but the familiarity with the methods used by the composers themselves. The interest which the students take in their work is reflected in the remarkable results of their improvisation and the unusual depth of understanding shown in their playing of standard music. M. L. S.

LA FORGE-BERÚMEN

Another in the series of La Forge-Berúmen musicales was heard over the Columbia Broadcasting network on February 14. Two young artists heard for the first time on this series did excellent work. Leonore Bonin, dramatic soprano, offered two arias and miscellaneous songs, revealing a rich voice of sonorous beauty and wide range, which she used intelligently and easily. Frank La Forge was at the piano providing his usual satisfying accompaniments. Mary Nelson, pianist, played two groups with depth of feeling and technical smoothness.

The weekly radio program of the La Forge-Berúmen studios over the Columbia system on February 21 presented Julia Adams, soprano, Jerry Mirate, pianist, and Frank La Forge, composer-pianist. Miss Adams revealed a voice of clarity and beauty of tone. She sang with fluency and ease. Mr. Mirate, who is frequently heard on this hour, gave freely of his gifts in two miscellaneous groups. S.

HAZEL GRIGGS

On February 24 Hazel Griggs presented eight young piano pupils in the Mrs. Henry Farmer home, New York. They were Henry Farmer, Susie Weinberg, Gloria Gaffee, Francis Glenn, Merrill Riter, Joan Kearns, Eileen Stantial and Virginia Kisselbach, and played music from Bach to Debussy.

PAUL REIMERS

Two artist-pupils of Paul Reimers are being recognized as radio artists and in the concert field. Charles Carlile, tenor, was soloist at the Capitol Theatre, New York, last week; and Raymond Heatherton, baritone, appeared recently at Roxy's, New York.

Jacqueline Salomons in the South

Jacqueline Salomons, French violinist, who recently returned to America for engagements here, played a recital in Paterson, N. J., on February 27, and one in Newark the following night. These appearances preceded a tour which includes concerts in Palm Beach, Fla.; Columbia, S. C.; Parkersburg, W. Va., and Jamestown, N. Y.

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Press Comments

FOSTER MILLER

Foster Miller, bass-baritone, has fulfilled concerts this season, which during January took him to Staunton, Va., Lexington, Ky., Zanesville, O., Morgantown, W. Va., and Pittsburgh, Pa. Reviews from these places state his achievements.

On January 13 the Staunton News Leader wrote in part: "Foster Miller gave a perfectly beautiful and thoroughly delightful song recital. His voice is rich in quality, smooth, even in delivery and capable of producing big vibrant tones, soft, sweet tones and all gradations of volume in between. His vocal technic is excellent. He demonstrated poetic insight and understanding of the color of words. He knows how to spin a tone, turn a phrase, and how to build vocal and dramatic climaxes."

FOSTER MILLER

The Lexington Leader of January 15 said: "In Foster Miller we have heard one of the finest voices ever presented in Lexington." Also, ". . . must thank Mr. Miller for a unique experience. The final encore to the program left the audience in a state of wild delight." The Lexington Herald wrote that "Mr. Miller proved to be an artist of fine ability. He has a rich, vibrant voice of true bass quality, using the upper voice with remarkable ease and great beauty of tone. He sings with intelligence and has fine sense of the dramatic . . . it was beautiful lyrical singing, presented most artistically. He sang the difficult music with dramatic authority and understanding—did a magnificent performance."

The Pittsburgh Post Gazette wrote that "Mr. Miller immediately impressed one as an intelligent singer, with great dignity and warmth"; while the Pittsburgh Press said "Mr. Miller's sonorous, wide-compassed bass-baritone was effectively utilized—songs were beautifully styled and finely etched."

In Zanesville, the Signal thought his voice had "depth, color, sonority and, when required, nobility. He has added to his natural gifts diction, phrasing, interpretation and all the human emotions." The Times Recorder spoke especially of his "ability to vary the quality of his voice to suit the moods of his songs—his artistic appreciation—profound culture and poetic imagination."

A recent Messiah performance with the Fulton County (N. Y.) Choral Society was reviewed in the Gloversville Morning Herald, "He thrilled hearers with his sonorous voice and gave a magnificent rendering of the bass solos. He is aided by a commanding delivery, which projects itself to the furthermost reaches of the auditorium. 'Why do the Nations Rage' was a fine example of declamatory vocalization. He gave a splendid account of himself in everything he sang."

Foster Miller was a winner of the Walter W. Naumburg Musical Foundation award last season and gave a recital at Town Hall, New York. He is under the management of Vera Bull Hull of New York City.

RUDOLPH GANZ

When Rudolph Ganz conducted his own composition, Animal Pictures, with the Chicago Symphony Orchestra recently, the Chicago critics commented as follows: "His music sounds even funnier than it looks," said Eugene Stinson of the Daily News, "and not one of the twenty small pieces it contains failed to bring a ripple of amusement and an impulse to applause from some quarter of the house. The suite is graphic, to be sure, but it has numerous touches of that kind of fantasy which is purely musical. The section devoted to fleas marks the score's farthest reach of originality and daring; but the unpredictable direction of its modulations is not more clever than the nut-cracking to-do of his squirrels. When it comes to composing bumblebees, I must say that Mr. Ganz composes better ones than Rimsky-Korsakoff."

Edward Moore of the Chicago Tribune wrote, "Perhaps there is extra significance in the fact that the Monkeyshines Around the Organ Grinder is placed next to Fleas. There is a real and frequently successful effort to make the little pieces indicate the characteristic motion or sound of their titles. The modern idiom is put to the good use of expressing something instead of displaying itself for its own sake."

In his review in the Chicago American Herman Devries stated "They are beautifully and intelligently orchestrated, and on reviewing the program I find several that were particularly striking. They were the movements entitled The Donkey, Capering Kitten, Galloping Horses, Bumblebees, A Squirrel, Crickets, Birds, Chickens, Listening to the Cuckoo and the Grand Parade. People seldom laugh at symphony concerts, but they laughed uproariously."

"Animal Pictures had its première under Mr. Ganz' baton immediately after the concerto," reported Glenn Dillard Gunn in the Herald and Examiner. "The public liked them, too, for Mr. Ganz has a happy gift of caricature, both for the menagerie paraded through the orchestra and for the modern idiom, not too lavishly employed to underscore the point."

JACQUELINE SALOMONS

Jacqueline Salomons, French violinist, is in this country for a month's tour. An appearance in Paris just prior to her sailing for this country brought the following comment from Marcel Orban in Monde Musical: "Miss Salomons has exquisite taste and sensibility. Her interpretation of Mozart's E flat concerto revealed not only a pure tone and fine technic, but also spirit and emotional understanding. Mozart, we feel, is better understood by women artists."

ELVIRA HELAL

Elvira Helal, artist pupil of Edith W. Gaudenzi of New York, took the part of Gretel in a performance of Hänsel and Gretel by the Chicago Opera Company in Atlanta, Ga., last month. The critic of the Atlanta Journal wrote: "The gifted artists, Miss Helal, young Syrian singer, and Miss Georgia Standing, young American, were especially well cast as the 'girl and boy' in the opera; so much so that they will live in the memories of several thousand children who applauded and sighed their happy satisfaction. Elvira Helal proved her versatility and added to the fine impression of her excellent performance of Gretel in the afternoon with sympathetic singing and acting of Lola (in Cavalleria Rusticana) in the evening."

The Atlanta Georgian: "Miss Standing and Miss Helal were typical children, bubbling over with fun and frolic, never still a minute. Their singing of the Prayer was especially impressive. Miss Helal was a complete joy in her singing and characterization. She is a mighty fine little artist."

Atlanta Constitution: "And the most perfect little Gretel was Elvira Helal, brimful of personality, playing the part of the happy little girl, or of the fearful little girl with intense realism. Her voice is versatile and capable, and she knows how to employ it with excellent advantage. Her portrayal of the charming little girl who rescued her brother from the witch's cage was all that could possibly be desired."

CARMEN STUDER

Carmen Studer (Mrs. Felix Weingartner) recently conducted the Pasdeloup Symphony Orchestra, Paris, in two classical-romantic-modern programs. Reporting these events Le Menestrel wrote: "Simply, modestly, and without unnecessary gesture, she conducted entirely from memory . . . the perfect leader and inspirer of the orchestra." Comoedia said: "Exquisite, graceful, lithe, tastefully dressed . . . in everything a real mastery, giving evidence of thorough training, and also of much energy combined with elegance of action and an unobtrusive manner." Le Petit Marseillais: "had the good fortune to hear the young, blond conductress who, in spite of her dainty figure and her amiable smile, can conduct with a surety and an authority which many of her colleagues might envy." "In keeping with the custom of her famous husband," wrote Le Quotidien, "she conducts by heart, and with the same boldness, the same decisive actions and authority." Le Matin found "she knows how to hold attention. Her youthfulness is charming, her memory infallible, and her sense of rhythm very pronounced." "Her success was immediate, and ovations were in order," reported the Chicago Daily Tribune (Paris). The Excelsior opined. "She triumphed over all the prejudices which one might have had with respect to women conductors. As we listened to the sparkling flow of Mozart's E flat symphony, we asked ourselves if interpretations of the divine Infant of Salzburg should not always be left in the hands of a woman."

SIMON BARER

Press excerpts from two piano recitals (January 16 and 24) given by Simon Barer in Aeolian Hall, London, are given. From the Times, "Even in these days when good pianists are common, Simon Barer, who gave his first recital at Aeolian Hall on Tuesday, is exceptional." "A new star arrives—superb artistry of Russian pianist—a truly remarkable craftsmanship which left everyone talking of the arrival of a new star—here was strength without violence and superb artistry which never gave way to showmanship," came from the Daily Sketch; while the Daily Telegraph chronicled, "He had not been playing a quarter of an hour before it was quite clear that he is a very distinguished pianist. When he had finished Liszt's B minor sonata the audience was transported." The Morning Post said he "showed unmistakable gifts both of performance and of interpretation,—a more than usually interesting pianist."

PASQUIER TRIO

The Pasquier Trio has terminated its fifth tour of Spain. After its Barcelona concert the press of that city wrote in part as follows. "The Pasquier Trio," from La Veu del Vespre, "is in every sense of the word a remarkable chamber music organization; their playing and their interpretations are equally perfect." La Vanguardia reported: "One will always return to admire and applaud these artists for their musicianship, the perfect fusion of their tone, the purity of their style. The 'Palau' was filled to capacity, and a long ovation was given the interpreters." "The work of the Pasquier Trio," stated the Diario de Barcelona, "is for real music-lovers and for people who enjoy serious art. The applause was so great that the Trio was obliged to play an entire trio by way of encore."

ANNE BOOL

The Washington Post's critic wrote of the recent début of Anne Bool as Micaela in Carmen with the San Carlo Opera Company in Washington, D. C.: "Anne Bool fitted as neatly into the part as though it had been made for her. She was the village maiden, a-tremble at venturing into the outer world. She sang her lines accurately and with true pitch."

The Washington Star, reviewing the same performance, said: "Anne Bool, making her début in the role of Micaela, was gentle and charming." The Washington Times: "Miss Bool has a true, well-pitched tone, and registered strongly as the village girl."

Miss Bool sang two other rôles with the San Carlo company in Newark, N. J., during the week of February 12.

DORIS DOE

The New York Evening Journal recently carried a paragraph devoted to Doris Doe, contralto of the Metropolitan Opera: "The Wagner list was augmented by a good performance of Lohengrin in which an American girl, Doris Doe, sang so well as to stop the show. She had the rôle of Ortrud. No light task, this, for cruel Ortrud is an evil tragedy queen—a dramatic mingling of malignant woman and pagan sorceress. Miss Doe rose to a particularly fine climax in Ortrud's dreadful exhortation to the gods to 'smile' on her work of vengeance."

VIRGINIA PEMBERTON

Virginia Pemberton recently sang in Carmen with the San Carlo Opera Company in Baltimore, Md. The Sun's review of the performance said: "Virginia Pemberton, a Baltimore singer, sang the subdued, spiritual role of Micaela in a girlish manner that was an asset to the performance. She has a sweet voice and a winning stage presence."

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a two-piano combination familiar to radio and concert audiences, have made a phonograph record which carries Ravel's Bolero on one side and Variations on The Three Little Pigs on the other. Both are their own arrangements. Another record by the pianists is soon to be issued.

MARGARET OLSEN,
soprano, will be a soloist with the Hartford (Conn.) Oratorio Society on March 20. On April 12 Miss Olsen is fulfilling a return engagement in New London, Conn.

HARRINGTON VAN HOESEN,
baritone, gave a concert in Springfield, Mass., on February 13, with his teacher, Frank La Forge, at the piano.

MILDRED DILLING
was a soloist for the Mozart program presented by Clarence Dickinson at the Brick Church, New York, on February 16. Another recent engagement for Miss Dilling was a recital in Brooklyn, N. Y. A Southern tour for the harpist (March 1 to 20) includes ten concerts in Florida and the Carolinas. Preceding this was a tour of appearances in New England.)

MADELEINE KELTIE,
American soprano, is heard every Thursday evening over WMCA with Beniamino Riccio, baritone. Miss Keltie, who took the part of Madam Butterfly at the New York Hippodrome this season, has sung at the Opéra-Comique in Paris, at Covent Garden, at La Scala in Milan and the Reale Costanzi of Rome. She toured in Portugal and in Spain. While in Egypt fulfilling engagements at Cairo and Alexandria she received a command to sing at the Palace of King Fuad. At the invitation of Mussolini, Miss Keltie sang at his residence, the Palazzo Chigi, and the Duce presented her with his photograph inscribed "To the great interpreter of La Tosca and Madam Butterfly."

NADIA REISENBERG,
pianist, and her little son, Robert, or Bobotchka, as he is nicknamed. (Photo by Craig Shaw.)

SCENIC DETAIL FROM THE PREMIÈRE OF HELEN RETIRES,
the opera by Dr. John Erskine and George Antheil, which had its première at the Juilliard School of Music, New York, on February 28. These are chorus masks designed by Frederick Kiesler with special emphasis on phonetic amplification.

ALBERT COATES
skiing at Cortina d' Ampezzo between performances of Rosenkavalier at the Teatro Verdi of Trieste.

BRUCE CAREY,
conductor of the Bach Choir of Bethlehem, Pa., is conducting rehearsals for the annual festival, May 11 and 12. Soloists engaged are Ethyl Hayden, soprano; Rose Bampton, contralto; Dan Gridley, tenor; and Julius Huehn, bass-baritone.

MADELENA PALTENGI,
soprano, appeared on November 5 in recital at Aeolian Hall, New York, where she was again heard on February 22. On January 28 and February 18 she was the assisting artist at the Davis Studios, New York. Further appearances included February 4, Hospitality Center of the Allied Arts, Carnegie Chamber Music Hall, in advance of which she sang for the National Opera Club, Waldorf-Astoria Hotel, New York. On March 21 she is to be heard in a musicale at Greenwich, Conn. (Photo by Frederick Bradley.)

VLADIMIR SOKOLOFF,
graduate pupil of Harry Kaufman at the Curtis Institute of Music, was heard as accompanist for Dusolina Giannini at Northampton, Mass., January 10; in Ottawa, January 17, and in Lansing, Mich., January 18. (Petersen photo.)

((See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

DR. HOWARD HANSON
Director of the Eastman School of Music
Composer of the Opera Merry Mount